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JOSEPH CONRAD

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AUGUST 17-31

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MY MINDE TO ME A KINGDOM IS

*My minde to me a kingdom is;
Such perfect joy therein I finde
As farre exceeds all earthly blisse
That God or nature hath assignde;
Though much I want that most would have,
Yet still my minde forbids to crave.*

*Content I live; this is my stay,—
I seek no more than may suffice.
I presse to beare no haughtie sway;
Look, what I lack my mind supplies.
Loe, thus I triumph like a king,
Content with that my mind doth bring.*

*I see how plentie surfets oft,
And hastie clymers soonest fall;
I see that such as sit aloft
Mishap doth threaten most of all.
These get with toile, and keepe with feare;
Such cares my mind could never beare.*

*No princely pompe nor welthie store,
No force to win the victorie,
No wylie wit to salve a sore,
No shape to winne a lover's eye,—
To none of these I yeeld as thrall;
For why, my mind despiseth all.*

*Some have too much, yet still they crave;
I little have, yet seek no more.
They are but poore, though much they have,
And I am rich with little store.
They poor, I rich; they beg, I give;
They lacke, I lend; they pine, I live.*

*I laugh not at another's losse,
I grudge not at another's gaine;
No worldly wave my mind can tosse;
I brooke that is another's bane.
I feare no foe, I fawne no friend;
I lothe not life, nor dread mine end.*

*I joy not in no earthly blisse;
I weigh not Cresus' wealth a straw;
For care, I care not what it is;
I feare not fortune's fatal law;
My mind is such as may not move
For beautie bright, or force of love.*

*I wish but what I have at will;
I wander not to seeke for more;
I like the plaine, I clime no hill;
In greatest stormes I sitte on shore,
And laugh at them that toile in vaine
To get what must be lost againe.*

*I kisse not where I wish to kill;
I feigne not love where most I hate;
I breake no sleepe to winne my will;
I wayte not at the mightie's gate.
I scorne no poore, I feare no rich;
I feele no want, nor have too much.*

*The court ne cart I like ne loath,—
Extreames are counted worst of all;
The golden meane betwixt them both
Doth surest sit, and feares no fall;
This is my choyce; for why, I finde
No wealth is like a quiet minde.*

*My wealth is health and perfect ease;
My conscience clere my chiefe defence;
I neither seeke by bribes to please,
Nor by desert to breed offence.
Thus do I live; thus will I die;
Would all did so as well as I!*

SIR EDWARD DYE

PUBLISHERS' NOTE

THE genesis of the University Library lies in a compilation of "Little Masterpieces," the first of which were published more than twenty-five years ago. The material included in these volumes was selected by able editors and writers whose experience was great and whose taste was excellent. Out of the "Little Masterpieces" grew a course in liberal education which was known as the Pocket University, and out of the Pocket University grew, finally, the University Library.

The publishers most gratefully acknowledge their debt to the editors who compiled the original volumes: Bliss Perry, Henry van Dyke, Hardin Craig, Thomas L. Masson, Asa Don Dickinson, the late Hamilton W. Mabie, George Iles, the late Dr. Lyman Abbott, and others.

Some of the most important material contained in the Pocket University is, of course, included in the University Library but the sequence has been entirely changed and the scope of the work greatly broadened. Fully two thirds of the material is new and the literature of the world has been ransacked to find appropriate text to fit the basic educational needs of the modern public.

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READING FOR AUGUST 17-31

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AUGUST 17

YOUTH

THIS could have occurred nowhere but in England, where men and sea interpenetrate, so to speak—the sea entering into the life of most men, and the men knowing something or everything about the sea, in the way of amusement, of travel, or of bread-winning.

We were sitting round a mahogany table that reflected the bottle, the claret-glasses, and our faces as we leaned on our elbows. There was a director of companies, an accountant, a lawyer, Marlow, and myself. The director had been a *Conway* boy, the accountant had served four years at sea, the lawyer—a fine crusted Tory, High Churchman, the best of old fellows, the soul of honour—had been chief officer in the P. & O. service in the good old days when mail-boats were square-rigged at least in two masts, and used to come down the China Sea before a fair monsoon with stun'sails set alow and aloft. We all began life in the merchant service. Between the five of us there was the strong bond of the sea, and also the fellowship of the craft, which no amount of enthusiasm for yachting, cruising, and so on can

give, since one is only the amusement of life and the other is life itself.

Marlow (at least I think that is how he spelt his name) told the story, or rather the chronicle of a voyage:—

“Yes, I have seen a little of the Eastern seas; but what I remember best is my first voyage there. You fellows know there are those voyages that seem ordered for the illustration of life, that might stand for a symbol of existence. You fight, work, sweat, nearly kill yourself, sometimes do kill yourself, trying to accomplish something—and you can’t. Not from any fault of yours. You simply can do nothing, neither great nor little—not a thing in the world—not even marry an old maid, or get a wretched 600-ton cargo of coal to its port of destination.

“It was altogether a memorable affair. It was my first voyage to the East, and my first voyage as second mate; it was also my skipper’s first command. You’ll admit it was time. He was sixty if a day; a little man, with a broad, not very straight back, with bowed shoulders and one leg more bandy than the other, he had that queer twisted-about appearance you see so often in men who work in the fields. He had a nut-cracker face—chin and nose trying to come together over a sunken mouth—and it was framed in iron-gray fluffy hair, that looked like a chin-strap of cotton-wool sprinkled with coal-dust. And he had blue eyes in that old face of his, which were amazingly like a boy’s, with that candid expression some

'quite common men preserve to the end of their days by a rare internal gift of simplicity of heart and rectitude of soul. What induced him to accept me was a wonder. I had come out of a crack Australian clipper, where I had been third officer, and he seemed to have a prejudice against crack clippers as aristocratic and high-toned. He said to me, 'You know, in this ship you will have to work.' I said I had to work in every ship I had ever been in. 'Ah, but this is different, and you gentlemen out of them big ships; . . . but there! I dare say you will do. Join to-morrow.'

"I joined to-morrow. It was twenty-two years ago; and I was just twenty. How time passes! It was one of the happiest days of my life. Fancy! Second mate for the first time—a really responsible officer! I wouldn't have thrown up my new billet for a fortune. The mate looked me over carefully. He was also an old chap, but of another stamp. He had a Roman nose, a snow-white, long beard, and his name was Mahon, but he insisted that it should be pronounced Mann. He was well connected; yet there was something wrong with his luck, and he had never got on.

"As to the captain, he had been for years in coasters, then in the Mediterranean, and last in the West Indian trade. He had never been round the Capes. He could just write a kind of sketchy hand, and didn't care for writing at all. Both were thorough good seamen of course, and between those two old chaps I felt like a small boy between two grandfathers.

"The ship was so old. Her name was the *Judea*. Queer name, isn't it? She belonged to a man Wilmer, Wilcox—some name like that; but he has been bankrupt and dead these twenty years or more, and his name don't matter. She had been laid up in Shadwell basin for ever so long. You may imagine her state. She was all rust, dust, grime—soot, aloft, dirt on deck. To me it was like coming out of a palace into a ruined cottage. She was about 400 tons, had a primitive windlass, wooden latches to the doors, not a bit of brass about her, and a big square stern. There was on it, below her name in big letters, a lot of scrollwork, with the gilt off, and some sort of a coat of arms, with the motto 'Do or Die' underneath. I remember it took my fancy immensely. There was a touch of romance in it, something that made me love the old thing—something that appealed to my youth!

"We left London in ballast—sand ballast—to load a cargo of coal in a northern port for Bankok. Bankok! I thrilled. I had been six years at sea, but had only seen Melbourne and Sydney, very good places, charming places in their way—but Bankok!

"We worked out of the Thames under canvas, with a North Sea pilot on board. His name was Jermyn, and he dodged all day long about the galley drying his handkerchief before the stove. Apparently he never slept. He was a dismal man, with a perpetual tear sparkling at the end of his nose, who either had been in trouble, or was in

trouble, or expected to be in trouble—couldn't be happy unless something went wrong. He mistrusted my youth, my common-sense, and my seamanship, and made a point of showing it in a hundred little ways. I dare say he was right. It seems to me I knew very little then, and I know not much more now; but I cherish a hate for that Jermyn to this day.

"We were a week working up as far as Yarmouth Roads, and then we got into a gale—the famous October gale of twenty-two years ago. It was wind, lightning, sleet, snow, and a terrific sea. We were flying light, and you may imagine how bad it was when I tell you we had smashed bulwarks and a flooded deck. On the second night she shifted her ballast into the lee bow, and by that time we had been blown off somewhere on the Dogger Bank. There was nothing for it but go below with shovels and try to right her, and there we were in that vast hold, gloomy like a cavern, the tallow dips stuck and flickering on the beams, the gale howling above, the ship tossing about like mad on her side; there we all were, Jermyn, the captain, every one, hardly able to keep our feet, engaged on that gravedigger's work, and trying to toss shovelfuls of wet sand up to windward. At every tumble of the ship you could see vaguely in the dim light men falling down with a great flourish of shovels. One of the ship's boys (we had two), impressed by the weirdness of the scene, wept as if his heart would break. We could hear him blubbering somewhere in the shadows.

“On the third day the gale died out, and by and by a north-country tug picked us up. We took sixteen days in all to get from London to the Tyne! When we got into dock we had lost our turn for loading, and they hauled us off to a tier where we remained for a month. Mrs. Beard (the captain’s name was Beard) came from Colchester to see the old man. She lived on board. The crew of runners had left, and there remained only the officers, one boy and the steward, a mulatto who answered to the name of Abraham. Mrs. Beard was an old woman, with a face all wrinkled and ruddy like a winter apple, and the figure of a young girl. She caught sight of me once, sewing on a button, and insisted on having my shirts to repair. This was something different from the captains’ wives I had known on board crack clippers. When I brought her the shirts, she said: ‘And the socks? They want mending, I am sure, and John’s—Captain Beard’s—things are all in order now. I would be glad of something to do.’ Bless the old woman. She overhauled my outfit for me, and meantime I read for the first time *Sartor Resartus* and Burnaby’s *Ride to Khiva*. I didn’t understand much of the first then; but I remember I preferred the soldier to the philosopher at the time; a preference which life has only confirmed. One was a man, and the other was either more—or less. However, they are both dead and Mrs. Beard is dead, and youth, strength, genius, thoughts, achievements, simple hearts—all die. . . . No matter.

"They loaded us at last. We shipped a crew. Eight able seamen and two boys. We hauled off one evening to the buoys at the dock-gates, ready to go out, and with a fair prospect of beginning the voyage next day. Mrs. Beard was to start for home by a late train. When the ship was fast we went to tea. We sat rather silent through the meal—Mahon, the old couple, and I. I finished first, and slipped away for a smoke, my cabin being in a deck-house just against the poop. It was high water, blowing fresh with a drizzle; the double dock-gates were opened, and the steam-colliers were going in and out in the darkness with their lights burning bright, a great plashing of propellers, rattling of winches, and a lot of hailing on the pier-heads. I watched the procession of head-lights gliding high and of green lights gliding low in the night, when suddenly a red gleam flashed at me, vanished, came into view again, and remained. The fore-end of a steamer loomed up close. I shouted down the cabin, 'Come up, quick!' and then heard a startled voice saying afar in the dark, 'Stop her, sir.' A bell jingled. Another voice cried warningly, 'We are going right into that barque, sir.' The answer to this was a gruff 'All right,' and the next thing was a heavy crash as the steamer struck a glancing blow with the bluff of her bow about our fore-rigging. There was a moment of confusion, yelling, and running about. Steam roared. Then somebody was heard saying, 'All clear, sir.' . . . 'Are you all right?' asked the gruff voice. I had jumped

forward to see the damage, and hailed back, 'I think so.' 'Easy astern,' said the gruff voice. A bell jingled. 'What steamer is that?' screamed Mahon. By that time she was no more to us than a bulky shadow manœuvring a little way off. They shouted at us some name—a woman's name, Miranda or Melissa—or some such thing. 'This means another month in this beastly hole,' said Mahon to me, as we peered with lamps about the splintered bulwarks and broken braces. 'But where's the captain?'

"We had not heard or seen anything of him all that time. We went aft to look. A doleful voice arose hailing somewhere in the middle of the dock, '*Judea ahoy!*' . . . How the devil did he get there? . . . 'Hallo!' we shouted. 'I am adrift in our boat without oars,' he cried. A belated water-man offered his services, and Mahon struck a bargain with him for half-a-crown to tow our skipper alongside; but it was Mrs. Beard that came up the ladder first. They had been floating about the dock in that mizzly cold rain for nearly an hour. I was never so surprised in my life.

"It appears that when he heard my shout 'Come up' he understood at once what was the matter, caught up his wife, ran on deck, and across, and down into our boat, which was fast to the ladder. Not bad for a sixty-year-old. Just imagine that old fellow saving heroically in his arms that old woman—the woman of his life. He set her down on a thwart, and was ready to climb back on board

when the painter came adrift somehow, and away they went together. Of course in the confusion we did not hear him shouting. He looked abashed. She said cheerfully, 'I suppose it does not matter my losing the train now?' 'No, Jenny—you go below and get warm,' he growled. Then to us: 'A sailor has no business with a wife—I say. There I was, out of the ship. Well, no harm done this time. Let's go and look at what that fool of a steamer smashed.'

"It wasn't much, but it delayed us three weeks. At the end of that time, the captain being engaged with his agents, I carried Mrs. Beard's bag to the railway-station and put her all comfy into a third-class carriage. She lowered the window to say, 'You are a good young man. If you see John—Captain Beard—without his muffler at night, just remind him from me to keep his throat well wrapped up.' 'Certainly, Mrs. Beard,' I said. 'You are a good young man; I noticed how attentive you are to John— to Captain—' The train pulled out suddenly; I took my cap off to the old woman: I never saw her again. . . . Pass the bottle.

"We went to sea next day. When we made that start for Bankok we had been already three months out of London. We were expected to be a fortnight or so—at the outside.

"It was January, and the weather was beautiful—the beautiful sunny winter weather that has more charm than in the summer-time, because it is unexpected, and crisp, and you know it won't, it

can't, last long. It's like a windfall, like a godsend, like an unexpected piece of luck.

"It lasted all down the North Sea, all down Channel; and it lasted till we were three hundred miles or so to the westward of the Lizards: then the wind went round to the sou'west and began to pipe up. In two days it blew a gale. The *Judea*, hove to, swallowed on the Atlantic like an old candle-box. It blew day after day: it blew with spite, without interval, without mercy, without rest. The world was nothing but an immensity of great foaming waves rushing at us, under a sky low enough to touch with the hand and dirty like a smoked ceiling. In the stormy space surrounding us there was as much flying spray as air. Day after day and night after night there was nothing round the ship but the howl of the wind, the tumult of the sea, the noise of water pouring over her deck. There was no rest for her and no rest for us. She tossed, she pitched, she stood on her head, she sat on her tail, she rolled, she groaned, and we had to hold on while on deck and cling to our bunks when below, in a constant effort of body and worry of mind.

"One night Mahon spoke through the small window of my berth. It opened right into my very bed, and I was lying there sleepless, in my boots, feeling as though I had not slept for years, and could not if I tried. He said excitedly—

"'You got the sounding-rod in here, Marlow? I can't get the pumps to suck. By God! it's no child's play.'

"I gave him the sounding-rod and lay down again, trying to think of various things—but I thought only of the pumps. When I came on deck they were still at it, and my watch relieved at the pumps. By the light of the lantern brought on deck to examine the sounding-rod I caught a glimpse of their weary, serious faces. We pumped all the four hours. We pumped all night, all day, all the week—watch and watch. She was working herself loose, and leaked badly—not enough to drown us at once, but enough to kill us with the work at the pumps. And while we pumped the ship was going from us piecemeal: the bulwarks went, the stanchions were torn out, the ventilators smashed, the cabin-door burst in. There was not a dry spot in the ship. She was being gutted bit by bit. The long-boat changed, as if by magic, into matchwood where she stood in her gripes. I had lashed her myself, and was rather proud of my handiwork, which had withstood so long the malice of the sea. And we pumped. And there was no break in the weather. The sea was white like a sheet of foam, like a caldron of boiling milk; there was not a break in the clouds, no—not the size of a man's hand—no, not for so much as ten seconds. There was for us no sky, there were for us no stars, no sun, no universe—nothing but angry clouds and an infuriated sea. We pumped watch and watch, for dear life; and it seemed to last for months, for years, for all eternity, as though we had been dead and gone to a hell for sailors. We forgot the day of the week, the name of the month,

what year it was, and whether we had ever been ashore. The sails blew away, she lay broadside on under a weather-cloth, the ocean poured over her, and we did not care. We turned those handles, and had the eyes of idiots. As soon as we had crawled on deck I used to take a round turn with a rope about the men, the pumps, and the mainmast, and we turned, we turned incessantly, with the water to our waists, to our necks, over our heads. It was all one. We had forgotten how it felt to be dry.

“And there was somewhere in me the thought: By Jove! this is the deuce of an adventure—something you read about; and it is my first voyage as second mate—and I am only twenty—and here I am lasting it out as well as any of these men, and keeping my chaps up to the mark. I was pleased. I would not have given up the experience for worlds. I had moments of exultation. Whenever the old dismantled craft pitched heavily with her counter high in the air, she seemed to me to throw up, like an appeal, like a defiance, like a cry to the clouds without mercy, the words written on her stern: ‘*Judea, London. Do or Die.*’

“O youth! The strength of it, the faith of it, the imagination of it! To me she was not an old rattletrap carting about the world a lot of coal for a freight—to me she was the endeavour, the test, the trial of life. I think of her with pleasure, with affection, with regret—as you would think of someone dead you have loved. I shall never forget her. . . . Pass the bottle.

"One night when tied to the mast, as I explained, we were pumping on, deafened with the wind, and without spirit enough in us to wish ourselves dead, a heavy sea crashed aboard and swept clean over us. As soon as I got my breath I shouted, as in duty bound, 'Keep on, boys!' when suddenly I felt something hard floating on deck strike the calf of my leg. I made a grab at it and missed. It was so dark we could not see each other's faces within a foot—you understand.

"After that thump the ship kept quiet for a while, and the thing, whatever it was, struck my leg again. This time I caught it—and it was a saucepan. At first, being stupid with fatigue and thinking of nothing but the pumps, I did not understand what I had in my hand. Suddenly it dawned upon me, and I shouted, 'Boys, the house on deck is gone. Leave this, and let's look for the cook.'

"There was a deck-house forward, which contained the galley, the cook's berth, and the quarters of the crew. As we had expected for days to see it swept away, the hands had been ordered to sleep in the cabin—the only safe place in the ship. The steward, Abraham, however, persisted in clinging to his berth stupidly, like a mule—from sheer fright I believe, like an animal that won't leave a stable falling in an earthquake. So we went to look for him. It was chancing death, since once out of our lashings we were as exposed as if on a raft. But we went. The house was shattered as if a shell had exploded inside.

Most of it had gone overboard—stove, men's quarters, and their property, all was gone; but two posts, holding a portion of the bulkhead to which Abraham's bunk was attached, remained as if by a miracle. We groped in the ruins and came upon this, and there he was, sitting in his bunk, surrounded by foam and wreckage, jabbering cheerfully to himself. He was out of his mind; completely and for ever mad, with this sudden shock coming upon the fag-end of his endurance. We snatched him up, lugged him aft, and pitched him head-first down the cabin companion. You understand there was no time to carry him down with infinite precautions and wait to see how he got on. Those below would pick him up at the bottom of the stairs all right. We were in a hurry to go back to the pumps. That business could not wait. A bad leak is an inhuman thing.

“One would think that the sole purpose of that fiendish gale had been to make a lunatic of that poor devil of a mulatto. It eased before morning, and next day the sky cleared, and as the sea went down the leak took up. When it came to bending a fresh set of sails the crew demanded to put back—and really there was nothing else to do. Boats gone, decks swept clean, cabin gutted, men without a stitch but what they stood in, stores spoiled, ship strained. We put her head for home, and—would you believe it? The wind came east right in our teeth. It blew fresh, it blew continuously. We had to beat up every inch of the way, but she did

not leak so badly, the water keeping comparatively smooth. Two hours' pumping in every four is no joke—but it kept her afloat as far as Falmouth.

“The good people there live on casualties of the sea, and no doubt were glad to see us. A hungry crowd of shipwrights sharpened their chisels at the sight of that carcass of a ship. And, by Jove! they had pretty pickings off us before they were done. I fancy the owner was already in a tight place. There were delays. Then it was decided to take part of the cargo out and caulk her topsides. This was done, the repairs finished, cargo reshipped; a new crew came on board, and we went out—for Bankok. At the end of a week we were back again. The crew said they weren’t going to Bankok—a hundred and fifty days’ passage—in a something hooker that wanted pumping eight hours out of the twenty-four; and the nautical papers inserted again the little paragraph: ‘*Judea. Barque. Tyne to Bankok; coals; put back to Falmouth leaky and with crew refusing duty.*’

“There were more delays—more tinkering. The owner came down for a day, and said she was as right as a little fiddle. Poor old Captain Beard looked like the ghost of a Geordie skipper—through the worry and humiliation of it. Remember he was sixty, and it was his first command. Mahon said it was a foolish business, and would end badly. I loved the ship more than ever, and wanted awfully to get to Bankok. To Bankok! Magic name, blessed name. Mesopotamia wasn’t

a patch on it. Remember I was twenty, and it was my first second-mate's billet, and the East was waiting for me.

"We went out and anchored in the outer roads with a fresh crew—the third. She leaked worse than ever. It was as if those confounded shipwrights had actually made a hole in her. This time we did not even go outside. The crew simply refused to man the windlass.

"They towed us back to the inner harbour, and we became a fixture, a feature, an institution of the place. People pointed us out to visitors as 'That 'ere barque that's going to Bangkok—has been here six months—put back three times.' On holidays the small boys pulling about in boats would hail, '*Judea, ahoy!*' and if a head showed above the rail shouted, 'Where you bound to?—Bankok?' and jeered. We were only three on board. The poor old skipper mooned in the cabin. Mahon undertook the cooking, and unexpectedly developed all a Frenchman's genius for preparing nice little messes. I looked languidly after the rigging. We became citizens of Falmouth. Every shopkeeper knew us. At the barber's or tobacconist's they asked familiarly, 'Do you think you will ever get to Bangkok?' Meantime the owner, the underwriters, and the charterers squabbled amongst themselves in London, and our pay went on. . . . Pass the bottle.

"It was horrid. Morally it was worse than pumping for life. It seemed as though we had been forgotten by the world, belonged to nobody,

would get nowhere; it seemed that, as if bewitched, we would have to live for ever and ever in that inner harbour, a derision and a byword to generations of long-shore loafers and dishonest boatmen. I obtained three months' pay and a five days' leave, and made a rush for London. It took me a day to get there and pretty well another to come back--but three months' pay went all the same. I don't know what I did with it. I went to a music-hall, I believe, lunched, dined, and supped in a swell place in Regent Street, and was back to time, with nothing but a complete set of Byron's works and a new railway rug to show for three months' work. The boat-man who pulled me off to the ship said: 'Hallo! I thought you had left the old thing. *She* will never get to Bankok.' 'That's all *you* know about it,' I said scornfully—but I didn't like that prophecy at all.

"Suddenly a man, some kind of agent to somebody, appeared with full powers. He had grog-blossoms all over his face, an indomitable energy, and was a jolly soul. We leaped into life again. A hulk came alongside, took our cargo, and then we went into dry dock to get our copper stripped. No wonder she leaked. The poor thing, strained beyond endurance by the gale, had, as if in disgust, spat our all the oakum of her lower seams. She was recaulked, new coppered, and made as tight as a bottle. We went back to the hulk and re-shipped our cargo.

"Then, on a fine moonlight night, all the rats left the ship.

“We had been infested with them. They had destroyed our sails, consumed more stores than the crew, affably shared our beds and our dangers, and now, when the ship was made seaworthy, concluded to clear out. I called Mahon to enjoy the spectacle. Rat after rat appeared on our rail, took a last look over his shoulder, and leaped with a hollow thud into the empty hulk. We tried to count them, but soon lost the tale. Mahon said: ‘Well, well! don’t talk to me about the intelligence of rats. They ought to have left before, when we had that narrow squeak from foundering. There you have the proof how silly is the superstition about them. They leave a good ship for an old rotten hulk, where there is nothing to eat, too, the fools! . . . I don’t believe they know what is safe or what is good for them, any more than you or I.’

“And after some more talk we agreed that the wisdom of rats had been grossly overrated, being in fact no greater than that of men.

“The story of the ship was known, by this, all up the Channel from Land’s End to the Forelands, and we could get no crew on the south coast. They sent us one all complete from Liverpool, and we left once more—for Bankok.

“We had fair breezes, smooth water right into the tropics, and the old *Judea* lumbered along in the sunshine. When she went eight knots everything cracked aloft, and we tied our caps to our heads; but mostly she strolled on at the rate of three miles an hour. What could you expect?

She was tired—that old ship. Her youth was where mine is—where yours is—you fellows who listen to this yarn; and what friend would throw your years and your weariness in your face? We didn't grumble at her. To us aft, at least, it seemed as though we had been born in her, reared in her, had lived in her for ages, had never known any other ship. I would just as soon have abused the old village church at home for not being a cathedral.

“And for me there was also my youth to make me patient. There was all the East before me, and all life, and the thought that I had been tried in that ship and had come out pretty well. And I thought of men of old who, centuries ago, went that road in ships that sailed no better, to the land of palms, and spices, and yellow sands, and of brown nations ruled by kings more cruel than Nero the Roman, and more splendid than Solomon the Jew. The old barque lumbered on, heavy with her age and the burden of her cargo, while I lived the life of youth in ignorance and hope. She lumbered on through an interminable procession of days; and the fresh gilding flashed back at the setting sun, seemed to cry out over the darkening sea the words painted on her stern, ‘*Judea, London. Do or Die.*’

“Then we entered the Indian Ocean and steered northerly for Java Head. The winds were light. Weeks slipped by. She crawled on, do or die, and people at home began to think of posting us as overdue.

“One Saturday evening, I being off duty, the men asked me to give them an extra bucket of water or so—for washing clothes. As I did not wish to screw on the fresh-water pump so late, I went forward whistling, and with a key in my hand to unlock the forepeak scuttle, intending to serve the water out of a spare tank we kept there.

“The smell down below was as unexpected as it was frightful. One would have thought hundreds of paraffin-lamps had been flaring and smoking in that hole for days. I was glad to get out. The man with me coughed and said, ‘Funny smell, sir.’ I answered negligently, ‘It’s good for the health they say,’ and walked aft.

“The first thing I did was to put my head down the square of the midship ventilator. As I lifted the lid a visible breath, something like a thin fog, a puff of faint haze, rose from the opening. The ascending air was hot, and had a heavy, sooty, paraffiny smell. I gave one sniff, and put down the lid gently. It was no use choking myself. The cargo was on fire.

“Next day she began to smoke in earnest. You see it was to be expected, for though the coal was of a safe kind, that cargo had been so handled, so broken up with handling, that it looked more like smithy coal than anything else. Then it had been wetted—more than once. It rained all the time we were taking it back from the hulk, and now with this long passage it got heated, and there was another case of spontaneous combustion.

“The captain called us into the cabin. He had

a chart spread on the table, and looked unhappy. He said, 'The coast of West Australia is near, but I mean to proceed to our destination. It is the hurricane month, too; but we will just keep her head for Bankok, and fight the fire. No more putting back anywhere, if we all get roasted. We will try first to stifle this 'ere damned combustion by want of air.'

"We tried. We battened down everything, and still she smoked. The smoke kept coming out through imperceptible crevices; it forced itself through bulk-heads and covers; it oozed here and there and everywhere in slender threads, in an invisible film, in an incomprehensible manner. It made its way into the cabin, into the forecastle; it poisoned the sheltered places on the deck, it could be sniffed as high as the mainyard. It was clear that if the smoke came out the air came in. This was disheartening. This combustion refused to be stifled.

"We resolved to try water, and took the hatches off. Enormous volumes of smoke, whitish, yellowish, thick, greasy, misty, choking, ascended as high as the trucks. All hands cleared out aft. Then the poisonous cloud blew away, and we went back to work in a smoke that was no thicker now than that of an ordinary factory chimney.

"We rigged the force-pump, got the hose along, and by and by it burst. Well, it was as old as the ship—a prehistoric hose, and past repair. Then we pumped with the feeble head-pump, drew water with buckets, and in this way managed in time

to pour lots of Indian Ocean into the main hatch. The bright stream flashed in sunshine, fell into a layer of white crawling smoke, and vanished on the black surface of coal. Steam ascended mingling with the smoke. We poured salt water as into a barrel without a bottom. It was our fate to pump in that ship, to pump out of her, to pump into her; and after keeping water out of her to save ourselves from being drowned, we frantically poured water into her to save ourselves from being burnt.

“And she crawled on, do or die, in the serene weather. The sky was a miracle of purity, a miracle of azure. The sea was polished, was blue, was pellucid, was sparkling like a precious stone, extending on all sides, all round to the horizon—as if the whole terrestrial globe had been one jewel, one colossal sapphire, a single gem fashioned into a planet. And on the lustre of the great calm waters the *Judea* glided imperceptibly, enveloped in languid and unclean vapours, in a lazy cloud that drifted to leeward, light and slow; a pestiferous cloud defiling the splendour of sea and sky.

“All this time of course we saw no fire. The cargo smouldered at the bottom somewhere. Once Mahon, as we were working side by side, said to me with a queer smile: ‘Now, if she only would spring a tidy leak—like that time when we first left the Channel—it would put a stopper on this fire. Wouldn’t it?’ I remarked irrelevantly, ‘Do you remember the rats?’

"We fought the fire and sailed the ship too as carefully as though nothing had been the matter. The steward cooked and attended on us. Of the other twelve men, eight worked while four rested. Everyone took his turn, captain included. There was equality, and if not exactly fraternity, then a deal of good feeling. Sometimes a man, as he dashed a bucketful of water down the hatchway, would yell out, 'Hurrah for Bankok!' and the rest laughed. But generally we were taciturn and serious—and thirsty. Oh! how thirsty! And we had to be careful with the water. Strict allowance. The ship smoked, the sun blazed. . . . Pass the bottle.

"We tried everything. We even made an attempt to dig down to the fire. No good, of course. No man could remain more than a minute below. Mahon, who went first, fainted there, and the man who went to fetch him out did likewise. We lugged them out on deck. Then I leaped down to show how easily it could be done. They had learned wisdom by that time, and contented themselves by fishing for me with a chain-hook tied to a broom-handle, I believe. I did not offer to go and fetch up my shovel, which was left down below.

"Things began to look bad. We put the long-boat into the water. The second boat was ready to swing out. We had also another, a 14-foot thing, on davits aft, where it was quite safe.

"Then, behold, the smoke suddenly decreased. We redoubled our efforts to flood the bottom of

the ship. In two days there was no smoke at all. Everybody was on the broad grin. This was on a Friday. On Saturday no work, but sailing the ship of course, was done. The men washed their clothes and their faces for the first time in a fortnight, and had a special dinner given them. They spoke of spontaneous combustion with contempt, and implied *they* were the boys to put out combustions. Somehow we all felt as though we each had inherited a large fortune. But a beastly smell of burning hung about the ship. Captain Beard had hollow eyes and sunken cheeks. I had never noticed so much before how twisted and bowed he was. He and Mahon prowled soberly about hatches and ventilators, sniffing. It struck me suddenly poor Mahon was a very, very old chap. As to me, I was as pleased and proud as though I had helped to win a great naval battle. O! Youth!

“The night was fine. In the morning a home-ward-bound ship passed us hull down—the first we had seen for months; but we were nearing the land at last, Java Head being about 190 miles off, and nearly due north.

“Next day it was my watch on deck from eight to twelve. At breakfast the captain observed, ‘It’s wonderful how that smell hangs about the cabin.’ About ten, the mate being on the poop, I stepped down on the main-deck for a moment. The carpenter’s bench stood abaft the mainmast: I leaned against it sucking at my pipe, and the carpenter, a young chap, came to talk to me. He

remarked, 'I think we have done very well, haven't we?' and then I perceived with annoyance the fool was trying to tilt the bench. I said curtly, 'Don't, Chips,' and immediately became aware of a queer sensation, of an absurd delusion, —I seemed somehow to be in the air. I heard all round me like a pent-up breath released—as if a thousand giants simultaneously had said Phoo!—and felt a dull concussion which made my ribs ache suddenly. No doubt about it—I was in the air, and my body was describing a short parabola. But short as it was, I had the time to think several thoughts in, as far as I can remember, the following order: 'This can't be the carpenter—What is it?—Some accident—Submarine volcano?—Coals, gas!—By Jove! we are being blown up—Everybody's dead—I am falling into the after-hatch—I see fire in it.'

"The coal-dust suspended in the air of the hold had glowed dull-red at the moment of the explosion. In the twinkling of an eye, in an infinitesimal fraction of a second since the first tilt of the bench, I was sprawling full length on the cargo. I picked myself up and scrambled out. It was quick like a rebound. The deck was a wilderness of smashed timber, lying crosswise like trees in a wood after a hurricane; an immense curtain of soiled rags waved gently before me—it was the mainsail blown to strips. I thought, The masts will be toppling over directly; and to get out of the way bolted on all-fours towards the poop-ladder. The first person I saw was Mahon, with eyes like

saucers, his mouth open, and the long white hair standing straight on end round his head like a silver halo. He was just about to go down when the sight of the main-deck stirring, heaving up, and changing into splinters before his eyes, petrified him on the top step. I stared at him in disbelief, and he stared at me with a queer kind of shocked curiosity. I did not know that I had no hair, no eyebrows, no eyelashes, that my young moustache was burnt off, that my face was black, one cheek laid open, my nose cut, and my chin bleeding. I had lost my cap, one of my slippers, and my shirt was torn to rags. Of all this I was not aware. I was amazed to see the ship still afloat, the poop-deck whole—and, most of all, to see anybody alive. Also the peace of the sky and the serenity of the sea were distinctly surprising. I suppose I expected to see them convulsed with horror.

. . . Pass the bottle.

“There was a voice hailing the ship from somewhere—in the air, in the sky—I couldn’t tell. Presently I saw the captain—and he was mad. He asked me eagerly, ‘Where’s the cabin-table?’ and to hear such a question was a frightful shock. I had just been blown up, you understand, and vibrated with that experience,—I wasn’t quite sure whether I was alive. Mahon began to stamp with both feet and yelled at him, ‘Good God! don’t you see the deck’s blown out of her?’ I found my voice, and stammered out as if conscious of some gross neglect of duty, ‘I don’t

know where the cabin-table is.' It was like an absurd dream.

"Do you know what he wanted next? Well, he wanted to trim the yards. Very placidly, and as if lost in thought, he insisted on having the fore-yard squared. 'I don't know if there's anybody alive,' said Mahon, almost tearfully. 'Surely,' he said, gently, 'there will be enough left to square the foreyard.'

"The old chap, it seems, was in his own berth winding up the chronometers, when the shock sent him spinning. Immediately it occurred to him—as he said afterwards—that the ship had struck something, and he ran out into the cabin. There, he saw, the cabin-table had vanished somewhere. The deck being blown up, it had fallen down into the lazarette of course. Where we had our breakfast that morning he saw only a great hole in the floor. This appeared to him so awfully mysterious, and impressed him so immensely, that what he saw and heard after he got on deck were mere trifles in comparison. And, mark, he noticed directly the wheel deserted and his barque off her course—and his only thought was to get that miserable, stripped, undocked, smouldering shell of a ship back again with her head pointing at her port of destination. Bangkok! That's what he was after. I tell you this quiet, bowed, bandy-legged, almost deformed little man was immense in the singleness of his idea and in his placid ignorance of our agitation. He motioned us

forward with a commanding gesture, and went to take the wheel himself.

“Yes; that was the first thing we did—trim the yards of that wreck! No one was killed, or even disabled, but everyone was more or less hurt. You should have seen them! Some were in rags, with black faces, like coal-heavers, like sweeps, and had bullet heads that seemed closely cropped, but were in fact singed to the skin. Others, of the watch below, awakened by being shot out from their collapsing bunks, shivered incessantly, and kept on groaning even as we went about our work. But they all worked. That crew of Liverpool hard cases had in them the right stuff. It’s my experience they always have. It is the sea that gives it—the vastness, the loneliness surrounding their dark stolid souls. Ah! Well! we stumbled, we crept, we fell, we barked our shins on the wreckage, we hauled. The masts stood, but we did not know how much they might be charred down below. It was nearly calm, but a long swell ran from the west and made her roll. They might go at any moment. We looked at them with apprehension. One could not foresee which way they would fall.

“Then we retreated aft and looked about us. The deck was a tangle of planks on edge, of planks on end, of splinters, of ruined woodwork. The masts rose from that chaos like big trees above a matted undergrowth. The interstices of that mass of wreckage were full of something whitish, sluggish, stirring—of something that was like a

greasy fog. The smoke of the invisible fire was coming up again, was trailing, like a poisonous thick mist in some valley choked with dead wood. Already lazy wisps were beginning to curl upwards amongst the mass of splinters. Here and there a piece of timber, stuck upright, resembled a post. Half of a fife-rail had been shot through the fore-sail, and the sky made a patch of glorious blue in the ignobly soiled canvas. A portion of several boards holding together had fallen across the rail, and one end protruded overboard, like a gangway leading upon nothing, like a gangway leading over the deep sea, leading to death—as if inviting us to walk the plank at once and be done with our ridiculous troubles. And still the air, the sky—a ghost, something invisible was hailing the ship.

“Someone had the sense to look over, and there was the helmsman, who had impulsively jumped overboard, anxious to come back. He yelled and swam lustily like a merman, keeping up with the ship. We threw him a rope, and presently he stood amongst us streaming with water and very crestfallen. The captain had surrendered the wheel, and apart, elbow on rail and chin in hand, gazed at the sea wistfully. We asked ourselves, What next? I thought, Now, this is something like. This is great. I wonder what will happen. O youth!

“Suddenly Mahon sighted a steamer far astern. Captain Beard said, ‘We may do something with her yet.’ We hoisted two flags, which said in the international language of the sea, ‘On fire. Want

immediate assistance.' The steamer grew bigger rapidly, and by and by spoke with two flags on her foremast, 'I am coming to your assistance.'

"In half an hour she was abreast, to windward, within hail, and rolling slightly, with her engines stopped. We lost our composure, and yelled all together with excitement, 'We've been blown up.' A man in a white helmet, on the bridge, cried, 'Yes! All right! all right!' and he nodded his head, and smiled, and made soothing motions with his hand as though at a lot of frightened children. One of the boats dropped in the water, and walked towards us upon the sea with her long oars. Four Calashes pulled a swinging stroke. This was my first sight of Malay seamen. I've known them since, but what struck me then was their unconcern: they came alongside, and even the Bowman standing up and holding to our main-chains with the boat-hook did not deign to lift his head for a glance. I thought people who had been blown up deserved more attention.

"A little man, dry like a chip and agile like a monkey, clambered up. It was the mate of the steamer. He gave one look, and cried, 'O boys—you had better quit.'

"We were silent. He talked apart with the captain for a time,—seemed to argue with him. Then they went away together to the steamer.

"When our skipper came back we learned that the steamer was the *Somerville*, Captain Nash, from West Australia to Singapore *via* Batavia with mails, and that the agreement was she should

tow us to Anjer or Batavia, if possible, where we could extinguish the fire by scuttling, and then proceed on our voyage—to Bangkok! The old man seemed excited. ‘We will do it yet,’ he said to Mahon, fiercely. He shook his fist at the sky. Nobody else said a word.

“At noon the steamer began to tow. She went ahead slim and high, and what was left of the *Judea* followed at the end of seventy fathom of tow-rope,—followed her swiftly like a cloud of smoke with mast-heads protruding above. We went aloft to furl the sails. We coughed on the yards, and were careful about the bunts. Do you see the lot of us there, putting a neat furl on the sails of that ship doomed to arrive nowhere? There was not a man who didn’t think that at any moment the masts would topple over. From aloft we could not see the ship for smoke, and they worked carefully, passing the gaskets with even turns. ‘Harbour furl—aloft there!’ cried Mahon from below.

“You understand this? I don’t think one of those chaps expected to get down in the usual way. When we did I heard them saying to each other, ‘Well, I thought we would come down overboard, in a lump—sticks and all—blame me if I didn’t.’ ‘That’s what I was thinking to myself,’ would answer wearily another battered and bandaged scarecrow. And, mind, these were men without the drilled-in habit of obedience. To an onlooker they would be a lot of profane scallywags without a redeeming point. What

made them do it—what made them obey me when I, thinking consciously how fine it was, made them drop the bunt of the foresail twice to try and do it better? What? They had no professional reputation—no examples, no praise. It wasn't a sense of duty; they all knew well enough how to shirk, and laze, and dodge—when they had a mind to it—and mostly they had. Was it the two pounds ten a-month that sent them there? They didn't think their pay half good enough. No; it was something in them, something inborn and subtle and everlasting. I don't say positively that the crew of a French or German merchantman wouldn't have done it, but I doubt whether it would have been done in the same way. There was a completeness in it, something solid like a principle, and masterful like an instinct—a disclosure of something secret—of that hidden something, that gift of good or evil that makes racial difference, that shapes the fate of nations.

"It was that night at ten that, for the first time since we had been fighting it, we saw the fire. The speed of the towing had fanned the smouldering destruction. A blue gleam appeared forward, shining below the wreck of the deck. It wavered in patches, it seemed to stir and creep like the light of a glowworm. I saw it first, and told Mahon. 'Then the game's up,' he said. 'We had better stop this towing, or she will burst out suddenly fore and aft before we can clear out.' We set up a yell; rang bells to attract their attention; they towed on. At last Mahon and I had to crawl for-

ward and cut the rope with an axe. There was no time to cast off the lashings. Red tongues could be seen licking the wilderness of splinters under our feet as we made our way back to the poop.

“Of course they very soon found out in the steamer that the rope was gone. She gave a loud blast of her whistle, her lights were seen sweeping in a wide circle, she came up ranging close along-side, and stopped. We were all in a tight group on the poop looking at her. Every man had saved a little bundle or a bag. Suddenly a conical flame with a twisted top shot up forward and threw upon the black sea a circle of light, with the two vessels side by side and heaving gently in its centre. Captain Beard had been sitting on the gratings still and mute for hours, but now he rose slowly and advanced in front of us, to the mizzen-shrouds. Captain Nash hailed: ‘Come along! Look sharp. I have mail-bags on board. I will take you and your boats to Singapore.’

“‘Thank you! No!’ said our skipper. ‘We must see the last of the ship.’

“‘I can’t stand by any longer,’ shouted the other. ‘Mails—you know.’

“‘Ay! ay! We are all right.’

“‘Very well! I’ll report you in Singapore. . . . Good-bye!’

“He waved his hand. Our men dropped their bundles quietly. The steamer moved ahead, and passing out of the circle of light, vanished at once

from our sight, dazzled by the fire which burned fiercely. And then I knew that I would see the East first as commander of a small boat. I thought it fine; and the fidelity to the old ship was fine. We should see the last of her. Oh, the glamour of youth! Oh, the fire of it, more dazzling than the flames of the burning ship, throwing a magic light on the wide earth, leaping audaciously to the sky, presently to be quenched by time, more cruel, more pitiless, more bitter than the sea—and like the flames of the burning ship surrounded by an impenetrable night.

“The old man warned us in his gentle and inflexible way that it was part of our duty to save for the underwriters as much as we could of the ship’s gear. Accordingly we went to work aft, while she blazed forward to give us plenty of light. We lugged out a lot of rubbish. What didn’t we save? An old barometer fixed with an absurd quantity of screws nearly cost me my life: a sudden rush of smoke came upon me, and I just got away in time. There were various stores, bolts of canvas, coils of rope; the poop looked like a marine bazaar, and the boats were lumbered to the gunwales. One would have thought the old man wanted to take as much as he could of his first command with him. He was very, very quiet, but off his balance evidently. Would you believe it? He wanted to take a length of old stream-cable and a kedge-anchor with him in the long-boat. We said, ‘Ay, ay, sir,’ deferentially,

and on the quiet let the things slip overboard. The heavy medicine-chest went that way, two bags of green coffee, tins of paint—fancy, paint!—a whole lot of things. Then I was ordered with two hands into the boats to make a stowage and get them ready against the time it would be proper for us to leave the ship.

“We put everything straight, stepped the long-boat’s mast for our skipper, who was to take charge of her, and I was not sorry to sit down for a moment. My face felt raw, every limb ached as if broken, I was aware of all my ribs, and would have sworn to a twist in the backbone. The boats, fast astern, lay in a deep shadow, and all around I could see the circle of the sea lighted by the fire. A gigantic flame arose forward straight and clear. It flared fierce, with noises like the whirr of wings, with rumbles as of thunder. There were cracks, detonations, and from the cone of flame the sparks flew upwards, as man is born to trouble, to leaky ships, and to ships that burn.

“What bothered me was that the ship, lying broadside to the swell and to such wind as there was—a mere breath—the boats would not keep astern where they were safe, but persisted, in a pig-headed way boats have, in getting under the counter and then swinging alongside. They were knocking about dangerously and coming near the flame, while the ship rolled on them, and, of course, there was always the danger of the masts going over the side at any moment. I and my two boat-keepers kept them off as best we could, with

oars and boat-hooks; but to be constantly at it became exasperating, since there was no reason why we should not leave at once. We could not see those on board, nor could we imagine what caused the delay. The boatkeepers were swearing feebly, and I had not only my share of the work but also had to keep at it two men who showed a constant inclination to lay themselves down and let things slide.

"At last I hailed, 'On deck there,' and someone looked over. 'We're ready here,' I said. The head disappeared, and very soon popped up again. 'The captain says, All right, sir, and to keep the boats well clear of the ship.'

"Half an hour passed. Suddenly there was a frightful racket, rattle, clanking of chain, hiss of water, and millions of sparks flew up into the shivering column of smoke that stood leaning slightly above the ship. The cat-heads had burned away, and the two red-hot anchors had gone to the bottom, tearing out after them two hundred fathom of red-hot chain. The ship trembled, the mass of flame swayed as if ready to collapse, and the fore top-gallant-mast fell. It darted down like an arrow of fire, shot under, and instantly leaping up within an oar's length of the boats, floated quietly, very black on the luminous sea. I hailed the deck again. After some time a man in an unexpectedly cheerful but also muffled tone, as though he had been trying to speak with his mouth shut, informed me, 'Coming directly, sir,' and vanished. For a long time I heard

nothing but the whirr and roar of the fire. There were also whistling sounds. The boats jumped, tugged at the painters, ran at each other playfully, knocked their sides together, or, do what we would, swung in a bunch against the ship's side. I couldn't stand it any longer, and swarming up a rope, clambered aboard over the stern.

"It was as bright as day. Coming up like this, the sheet of fire facing me was a terrifying sight, and the heat seemed hardly bearable at first. On a settee cushion dragged out of the cabin Captain Beard, his legs drawn up and one arm under his head, slept with the light playing on him. Do you know what the rest were busy about? They were sitting on deck right aft, round an open case, eating bread and cheese and drinking bottled stout.

"On the background of flames twisting in fierce tongues above their heads they seemed at home like salamanders, and looked like a band of desperate pirates. The fire sparkled in the whites of their eyes, gleamed on patches of white skin seen through the torn shirts. Each had the marks as of a battle about him—bandaged heads, tied-up arms, a strip of dirty rag round a knee—and each man had a bottle between his legs and a chunk of cheese in his hand. Mahon got up. With his handsome and disreputable head, his hooked profile, his long white beard, and with an uncorked bottle in his hand, he resembled one of those reckless sea-robbers of old making merry amidst violence and disaster. 'The last meal on board,' he

explained solemnly. 'We had nothing to eat all day, and it was no use leaving all this.' He flourished the bottle and indicated the sleeping skipper. 'He said he couldn't swallow anything, so I got him to lie down,' he went on; and as I stared, 'I don't know whether you are aware, young fellow, the man had no sleep to speak of for days—and there will be dam' little sleep in the boats.' 'There will be no boats by-and-by if you fool about much longer,' I said, indignantly. I walked up to the skipper and shook him by the shoulder. At last he opened his eyes, but did not move. 'Time to leave her, sir,' I said quietly.

"He got up painfully, looked at the flames, at the sea sparkling round the ship, and black, black as ink farther away; he looked at the stars shining dim through a thin veil of smoke in a sky black, black as Erebus.

"'Youngest first,' he said.

"And the ordinary seaman, wiping his mouth with the back of his hand, got up, clambered over the taffrail, and vanished. Others followed. One, on the point of going over, stopped short to drain his bottle, and with a great swing of his arm flung it at the fire. 'Take this!' he cried.

"The skipper lingered disconsolately, and we left him to commune alone for a while with his first command. Then I went up again and brought him away at last. It was time. The ironwork on the poop was hot to the touch.

"Then the painter of the long-boat was cut, and the three boats, tied together, drifted clear

of the ship. It was just sixteen hours after the explosion when we abandoned her. Mahon had charge of the second boat, and I had the smallest—the 14-foot thing. The long-boat would have taken the lot of us; but the skipper said we must save as much property as we could—for the underwriters—and so I got my first command. I had two men with me, a bag of biscuits, a few tins of meat, and a breaker of water. I was ordered to keep close to the long-boat, that in case of bad weather we might be taken into her.

“And do you know what I thought? I thought I would part company as soon as I could. I wanted to have my first command all to myself. I wasn’t going to sail in a squadron if there were a chance for independent cruising. I would make land by myself. I would beat the other boats. Youth! All youth! The silly, charming, beautiful youth.

“But we did not make a start at once. We must see the last of the ship. And so the boats drifted about that night, heaving and setting on the swell. The men dozed, waked, sighed, groaned. I looked at the burning ship.

“Between the darkness of earth and heaven she was burning fiercely upon a disc of purple sea shot by the blood-red play of gleams; upon a disc of water glittering and sinister. A high, clear flame, an immense and lonely flame, ascended from the ocean, and from its summit the black smoke poured continuously at the sky. She burned furiously; mournful and imposing like a funeral

pile kindled in the night, surrounded by the sea, watched over by the stars. A magnificent death had come like a grace, like a gift, like a reward to that old ship at the end of her laborious days. The surrender of her weary ghost to the keeping of stars and sea was stirring like the sight of a glorious triumph. The masts fell just before daybreak, and for a moment there was a burst and turmoil of sparks that seemed to fill with flying fire the night patient and watchful, the vast night lying silent upon the sea. At daylight she was only a charred shell, floating still under a cloud of smoke and bearing a glowing mass of coal within.

“Then the oars were got out, and the boats forming in a line moved round her remains as if in procession—the long-boat leading. As we pulled across her stern a slim dart of fire shot out viciously at us, and suddenly she went down, head first, in a great hiss of steam. The unconsumed stern was the last to sink; but the paint had gone, had cracked, had peeled off, and there were no letters, there was no word, no stubborn device that was like her soul, to flash at the rising sun her creed and her name.

“We made our way north. A breeze sprang up, and about noon all the boats came together for the last time. I had no mast or sail in mine, but I made a mast out of a spare oar and hoisted a boat-awning for a sail, with a boat-hook for a yard. She was certainly over-masted, but I had the satisfaction of knowing that with the wind aft I could beat the other two. I had to wait for them.

Then we all had a look at the captain's chart, and, after a sociable meal of hard bread and water, got our last instructions. These were simple: steer north, and keep together as much as possible. 'Be careful with that jury-rig, Marlow,' said the captain; and Mahon, as I sailed proudly past his boat, wrinkled his curved nose and hailed, 'You will sail that ship of yours under water, if you don't look out, young fellow.' He was a malicious old man—and may the deep sea where he sleeps now rock him gently, rock him tenderly to the end of time!

"Before sunset a thick rain-squall passed over the two boats, which were far astern, and that was the last I saw of them for a time. Next day I sat steering my cockle-shell—my first command—with nothing but water and sky around me. I did sight in the afternoon the upper sails of a ship far away, but said nothing, and my men did not notice her. You see I was afraid she might be homeward bound, and I had no mind to turn back from the portals of the East. I was steering for Java—another blessed name—like Bankok, you know. I steered many days.

"I need not tell you what it is to be knocking about in an open boat. I remember nights and days of calm, when we pulled, we pulled, and the boat seemed to stand still, as if bewitched within the circle of the sea horizon. I remember the heat, the deluge of rain-squalls that kept us baling for dear life (but filled our water-cask), and I remember sixteen hours on end with a mouth dry as a cinder and a steering-oar over the stern to

keep my first command head on to a breaking sea. I did not know how good a man I was till then. I remember the drawn faces, the dejected figures of my two men, and I remember my youth and the feeling that will never come back any more—the feeling that I could last for ever, outlast the sea, the earth, and all men; the deceitful feeling that lures us on to joys, to perils, to love, to vain effort—to death; the triumphant conviction of strength, the heat of life in the handful of dust, the glow in the heart that with every year grows dim, grows cold, grows small, and expires—and expires, too soon, too soon—before life itself.

“And this is how I see the East. I have seen its secret places and have looked into its very soul; but now I see it always from a small boat, a high outline of mountains, blue and afar in the morning; like faint mist at noon; a jagged wall of purple at sunset. I have the feel of the oar in my hand, the vision of a scorching blue sea in my eyes. And I see a bay, a wide bay, smooth as glass and polished like ice, shimmering in the dark. A red light burns far off upon the gloom of the land, and the night is soft and warm. We drag at the oars with aching arms, and suddenly a puff of wind, a puff faint and tepid and laden with strange odours of blossoms, of aromatic wood, comes out of the still night—the first sigh of the East on my face. That I can never forget. It was impalpable and enslaving, like a charm, like a whispered promise of mysterious delight.

“We had been pulling this finishing spell for

eleven hours. Two pulled, and he whose turn it was to rest sat at the tiller. We had made out the red light in that bay and steered for it, guessing it must mark some small coasting port. We passed two vessels, outlandish and high-sterned, sleeping at anchor, and, approaching the light, now very dim, ran the boat's nose against the end of a jutting wharf. We were blind with fatigue. My men dropped the oars and fell off the thwarts as if dead. I made fast to a pile. A current rippled softly. The scented obscurity of the shore was grouped into vast masses, a density of colossal clumps of vegetation, probably—mute and fantastic shapes. And at their foot the semicircle of a beach gleamed faintly, like an illusion. There was not a light, not a stir, not a sound. The mysterious East faced me, perfumed like a flower, silent like death, dark like a grave.

“And I sat weary beyond expression, exulting like a conqueror, sleepless and entranced as if before a profound, a fateful enigma.

“A splashing of oars, a measured dip reverberating on the level of water, intensified by the silence of the shore into loud claps, made me jump up. A boat, a European boat, was coming in. I invoked the name of the dead; I hailed: *Judea* ahoy! A thin shout answered.

“It was the captain. I had beaten the flagship by three hours, and I was glad to hear the old man's voice again, tremulous and tired. ‘Is it you, Marlow?’ ‘Mind the end of that jetty, sir,’ I cried.

“He approached cautiously, and brought up

with the deep-sea lead-line which we had saved—for the underwriters. I eased my painter and fell alongside. He sat, a broken figure at the stern, wet with dew, his hands clasped in his lap. His men were asleep already. 'I had a terrible time of it,' he murmured. 'Mahon is behind—not very far.' We conversed in whispers, in low whispers, as if afraid to wake up the land. Guns, thunder, earthquakes would not have awakened the men just then.

"Looking round as we talked, I saw away at sea a bright light travelling in the night. 'There's a steamer passing the bay,' I said. She was not passing, she was entering, and she even came close and anchored. 'I wish,' said the old man, 'you would find out whether she is English. Perhaps they could give us a passage somewhere.' He seemed nervously anxious. So by dint of punching and kicking I started one of my men into a state of somnambulism, and giving him an oar, took another and pulled towards the lights of the steamer.

"There was a murmur of voices in her, metallic hollow clangs of the engine-room, footsteps on the deck. Her ports shone, round like dilated eyes. Shapes moved about, and there was a shadowy man high up on the bridge. He heard my oars.

"And then, before I could open my lips, the East spoke to me, but it was in a Western voice. A torrent of words was poured into the enigmatical, the fateful silence; outlandish, angry words, mixed with words and even whole sentences

of good English, less strange but even more surprising. The voice swore and cursed violently; it riddled the solemn peace of the bay by a volley of abuse. It began by calling me Pig, and from that went crescendo into unmentionable adjectives—in English. The man up there raged aloud in two languages, and with a sincerity in his fury that almost convinced me I had, in some way, sinned against the harmony of the universe. I could hardly see him, but began to think he would work himself into a fit.

“Suddenly he ceased, and I could hear him snorting and blowing like a porpoise. I said—

“‘What steamer is this, pray?’

“‘Eh? What’s this? And who are you?’

“‘Castaway crew of an English barque burnt at sea. We came here to-night. I am the second mate. The captain is in the long-boat, and wishes to know if you would give us a passage somewhere.’

“‘Oh, my goodness! I say. . . . This is the *Celestial* from Singapore on her return trip. I’ll arrange with your captain in the morning, . . . and, . . . I say, . . . did you hear me just now?’

“‘I should think the whole bay heard you.’

“‘I thought you were a shore-boat. Now, look here—this infernal lazy scoundrel of a caretaker has gone to sleep again—curse him. The light is out, and I nearly ran foul of the end of this damned jetty. This is the third time he plays me this trick. Now, I ask you, can anybody stand

this kind of thing? It's enough to drive a man out of his mind. I'll report him. . . . I'll get the Assistant Resident to give him the sack, by . . . ! See—there's no light. It's out, isn't it? I take you to witness the light's out. There should be a light, you know. A red light on the——'

"There was a light," I said, mildly.

"But it's out, man! What's the use of talking like this? You can see for yourself it's out—don't you? If you had to take a valuable steamer along this God-forsaken coast you would want a light, too. I'll kick him from end to end of his miserable wharf. You'll see if I don't. I will——"

"So I may tell my captain you'll take us?" I broke in.

"Yes, I'll take you. Good-night," he said, brusquely.

"I pulled back, made fast again to the jetty, and then went to sleep at last. I had faced the silence of the East. I had heard some of its language. But when I opened my eyes again the silence was as complete as though it had never been broken. I was lying in a flood of light, and the sky had never looked so far, so high, before. I opened my eyes and lay without moving.

"And when I saw the men of the East—they were looking at me. The whole length of the jetty was full of people. I saw brown, bronze, yellow faces, the black eyes, the glitter, the colour of an Eastern crowd. And all these beings stared without a murmur, without a sigh, without a movement. They stared down at the boats, at the

sleeping men who at night had come to them from the sea. Nothing moved. The fronds of palms stood still against the sky. Not a branch stirred along the shore, and the brown roofs of hidden houses peeped through the green foliage, through the big leaves that hung shining and still like leaves forged of heavy metal. This was the East of the ancient navigators, so old, so mysterious, resplendent and sombre, living and unchanged, full of danger and promise. And these were the men. I sat up suddenly. A wave of movement passed through the crowd from end to end, passed along the heads, swayed the bodies, ran along the jetty like a ripple on the water, like a breath of wind on a field—and all was still again. I see it now—the wide sweep of the bay, the glittering sands, the wealth of green infinite and varied, the sea blue like the sea of a dream, the crowd of attentive faces, the blaze of vivid colour—the water reflecting it all, the curve of the shore, the jetty, the high-sterned outlandish craft floating still, and the three boats with the tired men from the West sleeping, unconscious of the land and the people and of the violence of sunshine. They slept thrown across the thwarts, curled on bottom-boards, in the careless attitudes of death. The head of the old skipper, leaning back in the stern of the long-boat, had fallen on his breast, and he looked as though he would never wake. Farther out old Mahon's face was upturned to the sky, with the long white beard spread out on his breast, as though he had been shot where he sat at the

tiller; and a man, all in a heap in the bows of the boat, slept with both arms embracing the stem-head and with his cheek laid on the gunwale. The East looked at them without a sound.

“I have known its fascination since; I have seen the mysterious shores, the still water, the lands of brown nations, where a stealthy Nemesis lies in wait, pursues, overtakes so many of the conquering race, who are proud of their wisdom, of their knowledge, of their strength. But for me all the East is contained in that vision of my youth. It is all in that moment when I opened my young eyes on it. I came upon it from a tussle with the sea—and I was young—and I saw it looking at me. And this is all that is left of it! Only a moment; a moment of strength, of romance, of glamour—of youth! . . . A flick of sunshine upon a strange shore, the time to remember, the time for a sigh, and—good-bye!—Night—Good-bye . . . !”

He drank.

“Ah! The good old time—the good old time. Youth and the sea. Glamour and the sea! The good, strong sea, the salt, bitter sea, that could whisper to you and roar at you and knock your breath out of you.”

He drank again.

“By all that’s wonderful it is the sea, I believe, the sea itself—or is it youth alone? Who can tell? But you here—you all had something out of life: money, love—whatever one gets on shore—and, tell me, wasn’t that the best time, that time when

we were young at sea; young and had nothing, on the sea that gives nothing, except hard knocks -- and sometimes a chance to feel your strength-- that only--what you all regret?"

And we all nodded at him: the man of finance, the man of accounts, the man of law, we all nodded at him over the polished table that like a still sheet of brown water reflected our faces, lined, wrinkled; our faces marked by toil, by deceptions, by success, by love; our weary eyes looking still, looking always, looking anxiously for something out of life, that while it is expected is already gone --has passed unseen, in a sigh, in a flash--together with the youth, with the strength, with the romance of illusions.

JOSEPH CONRAD.

AUGUST 18

MY LOST YOUTH

OFTEN I think of the beautiful town
That is seated by the sea;
Often in thought go up and down
The pleasant streets of that dear old town,
And my youth comes back to me.
And a verse of a Lapland song
Is haunting my memory still:
“A boy’s will is the wind’s will,
And the thoughts of youth are long, long thoughts.”

I can see the shadowy lines of its trees,
And catch, in sudden gleams,
The sheen of the far-surrounding seas,
And islands that were the Hesperides
Of all my boyish dreams.
And the burden of that old song,
It murmurs and whispers still:
“A boy’s will is the wind’s will,
And the thoughts of youth are long, long thoughts.”

I remember the black wharves and the slips,
And the sea-tides tossing free;
And Spanish sailors with bearded lips,
And the beauty and mystery of the ships,
And the magic of the sea.

And the voice of that wayward song
Is singing and saying still:
“A boy’s will is the wind’s will,
And the thoughts of youth are long, long
thoughts.”

I remember the bulwarks by the shore,
And the fort upon the hill;
The sunrise gun with its hollow roar,
The drum-beat repeated o’er and o’er,
And the bugle wild and shrill.
And the music of that old song
Throbs in my memory still:
“A boy’s will is the wind’s will,
And the thoughts of youth are long, long
thoughts.”

I remember the sea-fight far away,
How it thunder’d o’er the tide!
And the dead captains, as they lay
In their graves, o’erlooking the tranquil bay
Where they in battle died.
And the sound of that mournful song
Goes through me with a thrill:
“A boy’s will is the wind’s will,
And the thoughts of youth are long, long
thoughts.”

I can see the breezy dome of groves,
The shadows of Deering’s Woods;
And the friendships old and the early loves
Come back with a Sabbath sound, as of doves
In quiet neighbourhoods.

And the verse of that sweet old song,
It flutters and murmurs still:
“A boy’s will is the wind’s will,
And the thoughts of youth are long, long
thoughts.”

I remember the gleams and glooms that dart
Across the school-boy’s brain;
The song and the silence in the heart,
That in part are prophecies, and in part
Are longings wild and vain.
And the voice of that fitful song
Sings on, and is never still:
“A boy’s will is the wind’s will,
And the thoughts of youth are long, long
thoughts.”

There are things of which I may not speak;
There are dreams that cannot die;
There are thoughts that make the strong heart
weak,
And bring a pallor into the cheek,
And a mist before the eye.
And the words of that fatal song
Come over me like a chill:
“A boy’s will is the wind’s will,
And the thoughts of youth are long, long
thoughts.”

Strange to me now are the forms I meet
When I visit the dear old town;
But the native air is pure and sweet,

And the trees that o'ershadow each well-known street,
As they balance up and down,
Are singing the beautiful song,
Are sighing and whispering still:
"A boy's will is the wind's will,
And the thoughts of youth are long, long thoughts."

And Deering's Woods are fresh and fair,
And with joy that is almost pain
My heart goes back to wander there,
And among the dreams of the days that were,
I find my lost youth again.
And the strange and beautiful song,
The groves are repeating it still:
"A boy's will is the wind's will,
And the thoughts of youth are long, long thoughts."

HENRY WADSWORTH LONGFELLOW.

MY PSALM

I MOURN no more my vanished years:
Beneath a tender rain,
And April rain of smiles and tears,
My heart is young again.

The west-winds blow, and, singing low,
I hear the glad streams run;
The windows of my soul I throw
Wide open to the sun.

No longer forward nor behind
I look in hope or fear;
But, grateful, take the good I find,
The best of now and here.

I plough no more a desert land,
To harvest weed and tare;
The manna dropping from God's hand
Rebukes my painful care.

I break my pilgrim staff,—I lay
Aside the toiling oar;
The angel sought so far away
I welcome at my door.

The airs of spring may never play
Among the ripening corn,
Nor freshness of the flowers of May
Blow through the autumn morn;

Yet shall the blue-eyed gentian look
Through fringed lids to heaven,
And the pale aster in the brook
Shall see its image given;—

The woods shall wear their robes of praise,
The south-wind softly sigh,
And sweet, calm days in golden haze
Melt down the amber sky.

Not less shall manly deed and word
Rebuke an age of wrong;
The graven flowers that wreath the sword
Make not the blade less strong.

But smiting hands shall learn to heal,—
To build as to destroy;
Nor less my heart for others feel
That I the more enjoy.

All as God wills, who wisely heeds
To give or to withhold,
And knoweth more of all my needs
Than all my prayers have told!

Enough that blessings undeserved
Have marked my erring track;—
That wheresoe'er my feet have swerved,
His chastening turned me back;—

That more and more a Providence
Of love is understood,
Making the springs of time and sense
Sweet with eternal good;—

That death seems but a covered way
Which opens into light,
Wherein no blinded child can stray
Beyond the Father's sight;—

That care and trial seem at last,
Through Memory's sunset air,
Like mountain-ranges overpast,
In purple distance fair;—

That all the jarring notes of life
Seem blending in a psalm,
And all the angles of its strife
Slow rounding into calm.

And so the shadows fall apart,
And so the west-winds play;
And all the windows of my heart
I open to the day.

JOHN GREENLEAF WHITTIER.

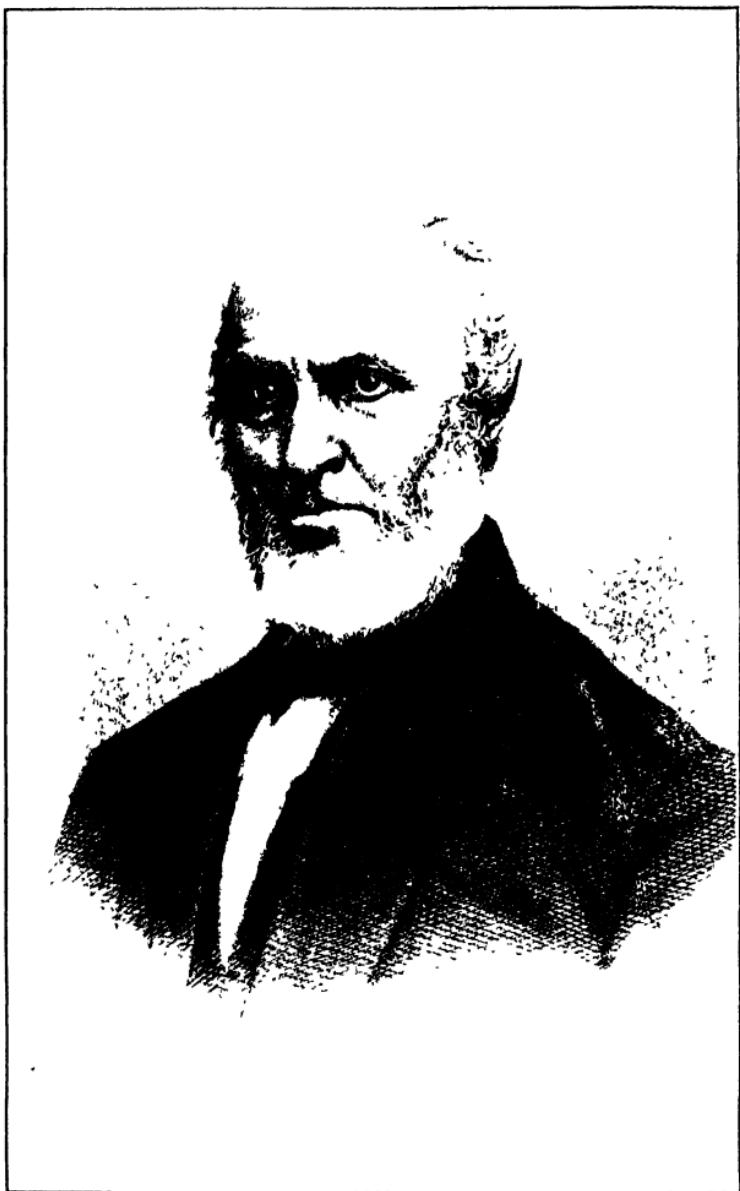
GROWING OLD

WHAT is it to grow old?
Is it to lose the glory of the form,
The lustre of the eye?
Is it for beauty to forego her wreath?
—Yes, but not this alone.

Is it to feel our strength—
Not our bloom only, but our strength—decay?
Is it to feel each limb
Grow stiffer, every function less exact,
Each nerve more loosely strung?

Yes, this, and more; but not—
Ah, 'tis not what in youth we dream'd 'twould
be!
'Tis not to have our life
Mellow'd and soften'd as with sunset glow,
A golden day's decline.

'Tis not to see the world
As from a height, with rapt prophetic eyes,
And heart profoundly stirr'd;
And weep, and feel the fulness of the past,
The years that are no more.



JOHN GREENLEAF WHITTIER

It is to spend long days
 And not once feel that we were ever young;
 It is to add, immured
 In the hot prison of the present, month
 To month with weary pain.

It is to suffer this,
 And feel but half, and feebly, what we feel.
 Deep in our hidden heart
 Festers the dull remembrance of a change,
 But no emotion—none.

It is—last stage of all—
 When we are frozen up within, and quite
 The phantom of ourselves,
 To hear the world applaud the hollow ghost
 Which blamed the living man.

MATTHEW ARNOLD.

LET ME GROW LOVELY*

LET me grow lovely, growing old—
 So many fine things do:
 Laces, and ivory, and gold,
 And silks need not be new;

And there is healing in old trees,
 Old streets a glamour hold;
 Why may not I, as well as these,
 Grow lovely, growing old?

KARLE WILSON BAKER.

*By permission of the Yale University Press.

GOOD LIFE, LONG LIFE

IT IS not growing like a tree
 In bulk, doth make man better be;
 Or standing long an oak, three hundred year,
 To fall a log at last, dry, bald, and sear:
 A lily of a day
 Is fairer far in May,
 Although it fall and die that night,—
 It was the plant and flower of Light.
 In small proportions we just beauties see,
 And in short measures life may perfect be.

BEN JONSON.

ON HIS SEVENTY-FIFTH BIRTHDAY

ISTROVE with none; for none was worth my
 strife,
 Nature I loved, and next to Nature, Art;
 I warmed both hands before the fire of life,
 It sinks, and I am ready to depart.

WALTER SAVAGE LANDOR.

WAITING

SERENE, I fold my hands and wait,
 Nor care for wind, nor tide, nor sea;
 I rave no more 'gainst time or fate,
 For lo! my own shall come to me.

I stay my haste, I make delays,
 For what avails this eager pace?
 I stand amid the eternal ways,
 And what is mine shall know my face.

Asleep, awake, by night or day,
The friends I seek are seeking me;
No wind can drive my bark astray
Nor change the tide of destiny.

What matter if I stand alone?
I wait with joy the coming years;
My heart shall reap where it has sown,
And garner up its fruit of tears.

The law of love binds every heart
And knits it to its utmost kin,
Nor can our lives flow along apart
From souls our secret souls would win.

The stars come nightly to the sky,
The tidal wave comes to the sea;
Nor time, nor space, nor deep, nor high
Can keep my own away from me.

JOHN BURROUGHS.

AUGUST 19

TRUTH OF INTERCOURSE*

AMONG sayings that have a currency in spite of being wholly false upon the face of them for the sake of a half-truth upon another subject which is accidentally combined with the error, one of the grossest and broadest conveys the monstrous proposition that it is easy to tell the truth and hard to tell a lie. I wish heartily it were. But the truth is one; it has first to be discovered, then justly and exactly uttered. Even with instruments specially contrived for such a purpose—with a foot rule, a level, or a theodolite—it is not easy to be exact; it is easier, alas! to be inexact. From those who mark the divisions on a scale to those who measure the boundaries of empires or the distance of the heavenly stars, it is by careful method and minute, unwearying attention that men rise even to material exactness or to sure knowledge even of external and constant things. But it is easier to draw the outline of a mountain than the changing appearance of a face; and truth in human relations is of this more intangible and dubious order; hard to seize, harder

*From "Virginibus Puerisque" by permission of Charles Scribner's Sons.

to communicate. Veracity to facts in a loose, colloquial sense—not to say that I have been in Malabar when as a matter of fact I was never out of England, not to say that I have read Cervantes in the original, when as a matter of fact I know not one syllable of Spanish —this, indeed, is easy and to the same degree unimportant in itself. Lies of this sort, according to circumstances, may or may not be important; in a certain sense even they may or may not be false. The habitual liar may be a very honest fellow, and live truly with his wife and friends; while another man who never told a formal falsehood in his life may yet be himself one lie—heart and face, from top to bottom. This is the kind of lie which poisons intimacy. And, *vice versa*, veracity to sentiment, truth in a relation, truth to your own heart and your friends, never to feign or falsify emotion—that is the truth which makes love possible and mankind happy.

L'art de bien dire is but a drawing-room accomplishment unless it be pressed into the service of the truth. The difficulty of literature is not to write, but to write what you mean; not to affect your reader, but to affect him precisely as you wish. This is commonly understood in the case of books or set orations; even in making your will, or writing an explicit letter, some difficulty is admitted by the world. But one thing you can never make Philistine natures understand; one thing, which yet lies on the surface, remains as unseizable to their wits as a high flight of metaphysics—namely, that the business of life is mainly

carried on by means of this difficult art of literature, and according to a man's proficiency in that art shall be the freedom and the fulness of his intercourse with other men. Anybody, it is supposed, can say what he means; and, in spite of their notorious experience to the contrary, people so continue to suppose. Now, I simply open the last book I have been reading—Mr. Leland's captivating "English Gipsies." "It is said," I find on p. 7, "that those who can converse with Irish peasants in their own native tongue form far higher opinions of their appreciation of the beautiful, and of *the elements of humor and pathos in their hearts*, than do those who know their thoughts only through the medium of English. I know from my own observations that this is quite the case with the Indians of North America, and it is unquestionably so with the gipsy." In short, where a man has not a full possession of the language, the most important, because the most amiable, qualities of his nature have to lie buried and fallow; for the pleasure of comradeship, and the intellectual part of love, rest upon these very "elements of humor and pathos." Here is a man opulent in both, and for lack of a medium he can put none of it out to interest in the market of affection! But what is thus made plain to our apprehensions in the case of a foreign language is partially true even with the tongue we learned in childhood. Indeed, we all speak different dialects; one shall be copious and exact, another loose and meagre; but the speech of the ideal talker shall

correspond and fit upon the truth of fact—not clumsily, obscuring lineaments, like a mantle, but cleanly adhering, like an athlete's skin. And what is the result? That the one can open himself more clearly to his friends, and can enjoy more of what makes life truly valuable—intimacy with those he loves. An orator makes a false step; he employs some trivial, some absurd, some vulgar phrase; in the turn of a sentence he insults, by a side wind, those whom he is laboring to charm; in speaking to one sentiment he unconsciously ruffles another in parenthesis; and you are not surprised, for you know his task to be delicate and filled with perils. “O frivolous mind of man, light ignorance!” As if yourself, when you seek to explain some misunderstanding or excuse some apparent fault, speaking swiftly and addressing a mind still recently incensed, were not harnessing for a more perilous adventure; as if yourself required less tact and eloquence; as if an angry friend or a suspicious lover were not more easy to offend than a meeting of indifferent politicians! Nay, and the orator treads in a beaten round; the matters he discusses have been discussed a thousand times before; language is ready-shaped to his purpose; he speaks out of a cut-and-dry vocabulary. But you—may it not be that your defence reposes on some subtlety of feeling, not so much as touched upon in Shakespeare, to express which, like a pioneer, you must venture forth into zones of thought still unsurveyed, and become yourself a literary innovator? For even in love there are

unlovely humors; ambiguous acts, unpardonable words, may yet have sprung from a kind sentiment. If the injured one could read your heart, you may be sure that he would understand and pardon; but, alas! the heart cannot be shown—it has to be demonstrated in words. Do you think it is a hard thing to write poetry? Why, that is to write poetry, and of a high, if not the highest, order.

I should even more admire “the lifelong and heroic literary labors” of my fellow-men, patiently clearing up in words their loves and their contentions, and speaking their autobiography daily to their wives, were it not for a circumstance which lessens their difficulty and my admiration by equal parts. For life, though largely, is not entirely carried on by literature. We are subject to physical passions and contortions; the voice breaks and changes, and speaks by unconscious and winning inflections; we have legible countenances, like an open book; things that cannot be said look eloquently through the eyes; and the soul, not locked into the body as a dungeon, dwells ever on the threshold with appealing signals. Groans and tears, looks and gestures, a flush or a paleness, are often the most clear reporters of the heart, and speak more directly to the hearts of others. The message flies by these interpreters in the least space of time, and the misunderstanding is averted in the moment of its birth. To explain in words takes time and a just and patient hearing; and in the critical epochs of a close relation, patience and

justice are not qualities on which we can rely. But the look or the gesture explains things in a breath; they tell their message without ambiguity; unlike speech, they cannot stumble by the way on a reproach or an allusion that should steel your friend against the truth: and then they have a higher authority, for they are the direct expression of the heart, not yet transmitted through the unfaithful and sophisticating brain. Not long ago I wrote a letter to a friend which came near involving us in a quarrel; but we met, and in personal talk I repeat the worst of what I had written, and added worse to that; and with the commentary of the body it seemed not unfriendly either to hear or say. Indeed, letters are in vain for the purposes of intimacy; an absence is a dead break in the relation; yet two who know each other fully and are bent on perpetuity in love may so preserve the attitude of their affections that they may meet on the same terms as they had parted.

Pitiful is the case of the blind, who cannot read the face; pitiful that of the deaf, who cannot follow the changes of the voice. And there are others also to be pitied; for there are some of an inert, uneloquent nature, who have been denied all the symbols of communication, who have neither a lively play of facial expression, nor speaking gestures, nor a responsive voice, nor yet the gift of frank, explanatory speech: people truly made of clay, people tied for life into a bag which no one can undo. They are poorer than the gipsy, for their heart can speak no language under heaven.

Such people we must learn slowly by the tenor of their acts, or through yea and nay communications; or we take them on trust on the strength of a general air, and now and again, when we see the spirit breaking through in a flash, correct or change our estimate. But these will be uphill intimacies, without charm or freedom, to the end; and freedom is the chief ingredient in confidence. Some minds, romantically dull, despise physical endowments. That is a doctrine for a misanthrope; to those who like their fellow-creatures it must always be meaningless; and, for my part, I can see few things more desirable, after the possession of such radical qualities as honor and humor and pathos, than to have a lively and not a stolid countenance; to have looks to correspond with every feeling; to be elegant and delightful in person so that we shall please even in the intervals of active pleasing, and may never discredit speech with uncouth manners or become unconsciously our own burlesques. But of all unfortunates there is one creature (for I will not call him man) conspicuous in misfortune. This is he who has forfeited his birthright of expression, who has cultivated artful intonations, who has taught his face tricks, like a pet monkey, and on every side perverted or cut off his means of communication with his fellow-men. The body is a house of many windows: there we all sit, showing ourselves and crying on the passers-by to come and love us. But this fellow has filled his windows with opaque glass, elegantly colored. His house may be ad-

mired for its design, the crowd may pause before the stained windows, but meanwhile the poor proprietor must lie languishing within, uncomforted, unchangeably alone.

Truth of intercourse is something more difficult than to refrain from open lies. It is possible to avoid falsehood and yet not tell the truth. It is not enough to answer formal questions. To reach the truth by yea and nay communications implies a questioner with a share of inspiration, such as is often found in mutual love. *Yea* and *nay* mean nothing; the meaning must have been related in the question. Many words are often necessary to convey a very simple statement; for in this sort of exercise we never hit the gold; the most that we can hope is by many arrows, more or less far off on different sides, to indicate, in the course of time, for what target we are aiming, and after an hour's talk, back and forward, to convey the purport of a single principle or a single thought. And yet while the curt, pithy speaker misses the point entirely, a wordy, prolegomenous babbler will often add three new offences in the process of excusing one. It is really a most delicate affair. The world was made before the English language, and seemingly upon a different design. Suppose we held our converse not in words but in music; those who have a bad ear would find themselves cut off from all near commerce, and no better than foreigners in this big world. But we do not consider how many have "a bad ear" for words, nor how often the most eloquent find nothing to

reply. I hate questioners and questions; there are so few that can be spoken to without a lie. "*Do you forgive me?*" Madam and sweetheart, so far as I have gone in life I have never yet been able to discover what forgiveness means. "*Is it still the same between us?*" Why, how can it be? It is eternally different; and yet you are still the friend of my heart. "*Do you understand me?*" God knows; I should think it highly improbable.

The cruellest lies are often told in silence. A man may have sat in a room for hours and not opened his teeth, and yet come out of that room a disloyal friend or a vile calumniator. And how many loves have perished because, from pride, or spite, or diffidence, or that unmanly shame which withholds a man from daring to betray emotion, a lover, at the critical point of the relation, has but hung his head and held his tongue? And, again, a lie may be told by a truth, or a truth conveyed through a lie. Truth to facts is not always truth to sentiment; and part of the truth, as often happens in answer to a question, may be the foulest calumny. A fact may be an exception; but the feeling is the law, and it is that which you must neither garble nor belie. The whole tenor of a conversation is a part of the meaning of each separate statement; the beginning and the end define and travesty the intermediate conversation. You never speak to God; you address a fellow-man, full of his own tempers; and to tell truth, rightly understood, is not to state the true facts, but to convey a true impression; truth in spirit,

not truth to letter, is the true veracity. To reconcile averted friends a Jesuitical discretion is often needful, not so much to gain a kind hearing as to communicate sober truth. Women have an ill name in this connection; yet they live in as true relations; the lie of a good woman is the true index of her heart.

“It takes,” says Thoreau, in the noblest and most useful passage I remember to have read in any modern author,¹ “two to speak truth—one to speak and another to hear.” He must be very little experienced, or have no great zeal for truth, who does not recognize the fact. A grain of anger or a grain of suspicion produces strange acoustical effects and makes the ear greedy to remark offence. Hence we find those who have once quarrelled carry themselves distantly, and are ever ready to break the truce. To speak truth there must be moral equality or else no respect; and hence between parent and child intercourse is apt to degenerate into a verbal fencing bout and misapprehensions to become ingrained. And there is another side to this, for the parent begins with an imperfect notion of the child’s character, formed in early years or during the equinoctial gales of youth; to this he adheres, noting only the facts which suit with his preconception; and wherever a person fancies himself unjustly judged, he at once and finally gives up the effort to speak truth. With our chosen friends, on the other hand, and

¹“A Week on the Concord and Merrimack Rivers,” Wednesday, p. 283.

still more between lovers (for mutual understanding is love's essence), the truth is easily indicated by the one and aptly comprehended by the other. A hint taken, a look understood, conveys the gist of long and delicate explanations; and where the life is known even *yea* and *nay* become luminous. In the closest of all relations—that of a love well founded and equally shared—speech is half discarded, like a roundabout infantile process or a ceremony of formal etiquette; and the two communicate directly by their presences, and with few looks and fewer words contrive to share their good and evil and uphold each other's hearts in joy. For love rests upon a physical basis; it is a familiarity of nature's making and apart from voluntary choice. Understanding has in some sort outrun knowledge, for the affection perhaps began with the acquaintance; and as it was not made like other relations, so it is not, like them, to be perturbed or clouded. Each knows more than can be uttered; each lives by faith, and believes by a natural compulsion; and between man and wife the language of the body is largely developed and grown strangely eloquent. The thought that prompted and was conveyed in a caress would only lose to be set down in words—ay, although Shakespeare himself should be the scribe.

Yet it is in these dear intimacies, beyond all others, that we must strive and do battle for the truth. Let but a doubt arise, and alas! all the previous intimacy and confidence is but another charge against the person doubted. “*What a*

monstrous dishonesty is this if I have been deceived so long and so completely!" Let but that thought gain entrance, and you plead before a deaf tribunal. Appeal to the past; why, that is your crime! Make all clear, convince the reason; alas! speciousness is but a proof against you. "*If you can abuse me now, the more likely that you have abused me from the first.*"

For a strong affection such moments are worth supporting, and they will end well; for your advocate is in your lover's heart and speaks her own language; it is not you but she herself who can defend and clear you of the charge. But in slighter intimacies, and for a less stringent union? Indeed, is it worth while? We are all *incompris*, only more or less concerned for the mischance; all trying wrongly to do right; all fawning at each other's feet like dumb, neglected lap-dogs. Sometimes we catch an eye—this is our opportunity in the ages—and we wag our tail with a poor smile. "*Is that all?"* All? If you only knew! But how can they know? They do not love us; the more fools we to squander life on the indifferent.

But the morality of the thing, you will be glad to hear, is excellent; for it is only by trying to understand others that we can get our own hearts understood; and in matters of human feeling the clement judge is the most successful pleader.

ROBERT LOUIS STEVENSON.

AUGUST 20

A DOLL'S HOUSE*

First played in Copenhagen in December, 1879.

Argument: Nora Helmer, always so carefully protected, first by her father and then by her husband, from the necessity for considering any of the serious aspects of life that she never acquired any notion of personal responsibility, when confronted at last by a crisis in which she had to rely on herself solved the difficulty by the simple expedient of forgery. A blackmailer threatens to expose her and ruin her husband, and she loses faith in her moral right and ability to bring up her children. Will Nora dare confess to her husband, or will she again resort to the simple expedient by ending her life?

The parlor of the Helmers' apartment in Christiania is comfortably and tastefully but not expensively furnished. Mrs. Helmer comes in with several parcels, and a porter brings in a Christmas tree which he gives to the maidservant. Mrs. Helmer dismisses the man with twice the pay he asks and gleefully takes off her outdoor things. She eats one or two macaroons from a bag which

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she has brought with her, and then tiptoes to her husband's door and listens.

NORA. Yes; he is at home. [*She begins humming gayly.*]

HELMER [*in his room*]. Is that my lark twittering there?

NORA [*busy opening some of her parcels*]. Yes, it is.

HEL. Is the squirrel frisking around?

NORA. Yes!

HEL. When did the squirrel get home?

NORA. Just this minute. [*Hides the bag of macaroons in her pocket and wipes her mouth.*] Come here, Torvald, and see what I've been buying.

HEL. Don't interrupt me. [*A little later he opens the door and looks in, pen in hand.*] Buying, did you say? What! All that? Has my little spendthrift been making the money fly again?

NORA. Why, Torvald, surely we can afford to launch out a little now. It's the first Christmas we haven't had to pinch.

HEL. Come, come; we can't afford to squander money.

NORA. Oh yes, Torvald, do let us squander a little, now—just the least little bit! You know you'll soon be earning heaps of money.

HEL. Yes, from New Year's Day. But there's a whole quarter before my first salary is due.

NORA. Never mind; we can borrow in the meantime.

HEL. Nora! [*He goes up to her and takes her playfully by the ear*]. Still my little featherbrain! Supposing I borrowed a thousand crowns to-day, and you made ducks and drakes of them during Christmas week, and then on New Year's Eve a tile blew off the roof and knocked my brains out.

She puts her hand over his mouth and tells him not to talk so horridly. But if anything so dreadful happened it would be all the same to her whether she was in debt or not; she wouldn't mind the creditors; they are only strangers. He takes occasion to reiterate his principles. There must be no debt and no borrowing, for home life ceases to be free and beautiful as soon as it is founded on borrowing and debt.

She shows him what she has bought for the children: a suit for Ivar and a little sword, a horse and a trumpet for Bob, and a doll and a cradle for Emmy. There are also things for the servants. Nora is reluctant to admit that she wants anything for herself, but finally asks for money. He says she is a sweet little lark, but that no one would suppose how much it costs a man to keep such a little bird as she. He laughs when she says she saves as much as she can, for that is precisely nothing.

Helmer suspects that Nora has been eating sweets, which he disapproves of very much as they are so bad for her, but she denies it stoutly.

Dr. Rank comes to see Helmer and goes into his study with him. At the same time Mrs. Linder,

an old friend of Nora's, comes to see her. They have not met for nine or ten years, and for three years Mrs. Linden has been a widow. Nora tells her friend of the great stroke of fortune they have had; Helmer has just been made manager of the Joint Stock Bank. Now they will have plenty of money, and Nora is very lighthearted and happy.

Mrs. Linden remembers that Nora always used to be a shocking little spendthrift, as she puts it, but Nora says she is not quite so bad as her friends think. Her husband and she had a very hard time when they were first married; Helmer over-worked and fell dangerously ill, the doctors declared he must go to the South, and that cost a frightful amount of money, four thousand eight hundred crowns, for they had to spend a year in Italy before Helmer's health was restored. Nora says she got the money from her father, who died just at that time.

Mrs. Linden has had a hard time, too. She had a helpless mother and two younger brothers to care for, and so she married a man she did not love. When he died she was left with nothing, but now her mother is no longer living and the boys can take care of themselves.

MRS. LINDEN. My dear Nora, don't you be vexed with me. The worst of a position like mine is that it makes one so bitter. You have no one to work for, yet you have to be always on the strain. You must live; and you become so selfish. When I heard of the happy change in your fortunes

—can you believe it?—I was glad for my own sake more than for yours.

NORA. How do you mean? Ah, I see! You think Torvald can perhaps do something for you. And so he shall, Christina. Just you leave it all to me. I shall lead up to it beautifully!—I shall think of some delightful plan to put him in a good humor! Oh, I should so love to help you.

MRS. L. How good of you, Nora, to stand by me so warmly. Doubly good in you who know so little of the troubles and burdens of life.

The unconscious irony of this remark leads Nora to tell how she came by the money that was needed to save Torvald's life. She did not get it from her father, as Torvald and every one supposes. She borrowed it, and ever since she has had to pay back instalments as well as interest. She has pinched and saved, and done work that her husband never knew of, but now she is light-hearted, for she is free at last from anxiety. Torvald does not know even that the trip to Italy was taken on his own account, and Nora declares she never could tell him of the debt. Mrs. Linden is apparently inclined to think that Nora borrowed the money from some man who was in love with her.

Nils Krogstad, who holds a position in the bank, comes to see Helmer. When he enters the room Mrs. Linden gives a start and turns away to the window. Nora goes up to the man anxiously and inquires in a low voice what he wants of her hus-

band. Krogstad says that it is merely a matter of business and goes into the study. Dr. Rank comes out and talks to the ladies.

The doctor refers to Krogstad as a moral incurable. He says that Krogstad goes around searching for rottenness, and when he finds a good case squeezes all the blackmail out of it that it will yield. Nora is suddenly amused at something, and asks Dr. Rank if her husband has power over every one employed in the bank. It strikes her that it is funny to think of. She is feeling very happy, and there is only one thing in the world that she really wants. She would like to say a little swear word in her husband's presence if she only dared.

As soon as Krogstad has gone Helmer comes into the parlor. Nora asks him for a position for Mrs. Linden and he thinks it can be provided. Mrs. Linden, Helmer, and Dr. Rank go and the children come in. Nora is playing with them when Krogstad returns. She starts violently at seeing him. He explains that he found the door ajar.

Krogstad has a few words to say to Mrs. Helmer. It will depend upon herself whether she has a merry Christmas. To do so she must assure him of his position in the bank. If need be he will fight as if for his life to keep it. He is a widower and has sons who are growing up. For their sake he is determined to recover his character. The place in the bank was the first step; and now her husband wants to kick him back into the gutter.

Nora declares that she hasn't the least power to

help him. He replies that he will compel her. She fears that he means to tell her husband that she borrowed money from him, but if he does, she says, her husband will pay him off at once and they will have nothing further to do with him. It appears she cannot dispose of the matter so easily. She gave Krogstad a note of hand for the money with which he supplied her, and the note made her father security for the debt. Krogstad recalls a remarkable fact about that paper. Her father signed it three days after his death.

Unaware that she is making a dangerous admission, Nora replies defiantly that she signed her father's name herself. Krogstad then informs her that she did the very thing that made him an outcast from society. She cannot believe that the law will not take her motives into consideration. She thinks it must be allowable to spare a dying father trouble and anxiety, and to save a husband's life. Krogstad's only reply is that if he is flung back into the gutter again, she shall keep him company.

A little later, when Helmer returns, Nora asks him if it was through anything so very dreadful that Krogstad got into trouble. His manner in answering that it was through forgery leaves her in no doubt as to his view of the matter. But Helmer explains that he would not be so hard-hearted as to condemn a man absolutely for a single fault. Krogstad did not retrieve his character by owning his crime and taking his punishment. The word startles Nora. He evaded the

law by tricks and subterfuges. That is what has morally ruined him; he had worn a mask toward those who stand nearest to him—toward his wife and children. The effect on the children is the most terrible part of it.

HEL. Because in such an atmosphere of lies home life is poisoned and contaminated in every fibre. Every breath the children draw contains some germ of evil.

NORA [*closer behind him*]. Are you sure of that?

HEL. As a lawyer, my dear, I have seen it often enough. Nearly all cases of early corruption may be traced to lying mothers.

NORA. Why—mothers?

HEL. It generally comes from the mother's side; but of course the father's influence may act in the same way. Every lawyer knows it too well. And here has this Krogstad been poisoning his own children for years past by a life of lies and hypocrisy—that is why I call him morally ruined. [*Holds out both hands to her.*] So my sweet little Nora must promise not to plead his cause. Shake hands upon it. Come, come, what's this? Give me your hand. That's right. Then it's a bargain. I assure you it would have been impossible for me to work with him. It gives me a positive sense of physical discomfort to come in contact with such people.

Nora draws her hand away, and moves to the other side of the Christmas tree. Helmer goes

into his study, and the nurse comes to ask if she may bring in the children.

NORA. No, no, no; don't let them come to me! Keep them with you, Anna.

ANNA. Very well, ma'am. [*She shuts the door.*]

NORA [*pale with terror*]. Corrupt my children! [*Short pause. She throws back her head.*] It's not true! It can never, never be true!

Christmas day is far from merry for Nora. She has to prepare a costume for a fancy-dress ball, although she is little in the mood for it. She asks the nurse if she thinks that the children will get used to seeing her less in the future, and if they would forget their mother if she went away. Anna is quite startled at the suggestion, but she says that her daughter has never forgotten her although she was obliged to leave her when she was quite little.

Mrs. Linden offers to help Nora with the costume. It is to be the dress of a Neapolitan fisher girl. Torvald wishes Nora to dance the tarantella, which she learned at Capri. Mrs. Linden asks if Dr. Rank is always as depressed as he seemed the previous evening. Nora has heard that the feebleness of his constitution is due to the dissolute life led by his father. Dr. Rank has been Torvald's most intimate friend from his boyhood, and Nora says he is quite one of the family.

The notion that Dr. Rank is the rich admirer who lent Nora money has taken root in Mrs.

Linden's mind, but Nora soon disabuses her of it, although she says Dr. Rank would undoubtedly have helped her if she had asked him. Helmer comes in just then and Mrs. Linden takes the dressmaking to the nursery. To Helmer's surprise, Nora renews her plea for Krogstad. Helmer has already written a letter dismissing him.

NORA. Call it back again, Torvald! There is still time. Oh, Torvald, call it back again! For my sake, for your own, for the children's sake! Do you hear, Torvald? Do it! You don't know what that letter may bring upon us all.

HEL. Too late.

NORA. Yes, too late.

Helmer does not fear the spite of such a wretched creature as Krogstad. He tells Nora to forget her foolish fancies and practise the tarantella with the tambourine. He will close the doors of his room and she can make as much noise as she pleases. He goes with his papers into his room. Nora is bewildered with terror. The hall bell rings.

Nora draws her hands over her face, pulls herself together, goes to the door and opens it. Dr. Rank stands outside. It is beginning to grow dark as Dr. Rank tells her what he has come to say. He is the most wretched of all of his patients. He has been auditing his life account and is bankrupt. Perhaps before a month is over, he says, he will lie rotting in the churchyard.

When the break-up sets in he is going to send her his visiting card with a black cross on it; and then she will know that the final horror has begun.

Nora tells him not to talk in such an ugly way and tries to cheer him up. She says that death shall not separate him from Torvald and herself. He wishes that he could leave behind a token of his gratitude to them. She is about to confide in him her need of a great service of help and advice when he tells her of his love for her. And now she will not breathe a word of her trouble to him.

Again Krogstad comes, to make a final threat. Nora locks the door into the room where Dr. Rank has joined her husband. She tells Krogstad that she fought with her husband for him till the last. The only way in which he can be bought off, Krogstad says, is that which he has stipulated; Helmer must be told, for no amount of money that she might offer would get back her note.

KROGSTAD. I only want to keep it--to have it in my possession. No outsider shall hear anything of it. So, if you have any desperate scheme in your head—

NORA. What if I have?

KROG. If you should think of leaving your husband and children—

NORA. What if I do?

KROG. Or if you should think of—something worse—

NORA. How do you know that?

KROG. Put it all out of your head.

NORA. How did you know what I had in mind?

KROG. Most of us think of that at first. I thought of it, too; but I hadn't the courage——

NORA [*tonelessly*]. Nor I.

KROG. [*relieved*]. No, one hasn't. You haven't the courage either, have you?

NORA. I haven't, I haven't.

KROG. Besides, it would be very foolish. Just one domestic storm, and it's all over. I have a letter in my pocket for your husband.

The demand that Krogstad makes now is that he shall have a higher position than before in the bank, and that Helmer shall create it for him. He knows that Helmer will not have the courage to refuse, once he knows the alternative.

KROG. He will do it; I know him—he won't dare to show fight! And when he and I are together there, you shall soon see! Before a year is out I shall be the manager's right hand. It won't be Torvald Helmer, but Nils Krogstad, that manages the Joint Stock Bank.

NORA. That shall never be.

KROG. Perhaps you will——?

NORA. Now I have the courage for it.

KROG. Oh, you don't frighten me! A sensitive, petted creature like you——

NORA. You shall see, you shall see!

KROG. Under the ice, perhaps? Down into

the cold, black water? And next spring to come up again, ugly, hairless, unrecognizable——

NORA. You can't terrify me.

KROG. Nor you me. People don't do that sort of thing, Mrs. Helmer. And, after all, what would be the use of it? I have your husband in my pocket, all the same.

NORA. Afterward? When I am no longer——?

KROG. You forget your reputation remains in my hands! [NORA stands speechless and looks at him.] Well, now you are prepared. Do nothing foolish. As soon as Helmer has received my letter I shall expect to hear from him. And remember that it is your husband himself who has forced me back again into such paths. That I will never forgive him. Good-bye, Mrs. Helmer.

He goes out through the hall. Nora hurries to the door, opens it a little, and listens. She hears a letter fall into the box, and Krogstad's footsteps gradually receding down the stairs. She utters a suppressed shriek, rushes forward in the room and then back again, out into the hall, crying, "Torvald, Torvald—now we are lost!"

Mrs. Linden brings in the costume and Nora shows her the letter where it lies in the box, explaining that it is from Krogstad, who lent her the money. Mrs. Linden insists it is best that her husband should know all. Nora answers her wildly. She says that if anything should happen to her so that she could not be there, and some one else should try to take the blame for her,

Mrs. Linden must bear witness that it is not true. Mrs. Linden promises to remember, but protests she doesn't understand at all.

Mrs. Linden says she will go straight to Krogstad and talk to him. Once he would have done anything for her. Now he must get his letter back unread. While Helmer knocks at the door of his room Mrs. Linden tells Nora that she must keep him occupied and somehow prevent him from opening his letters while she goes as quickly as she can to find the blackmailer.

Nora makes Helmer promise to devote his time to her and not do any work as she has forgotten how to dance the tarantella and he must teach it to her again, but he says he will first just take a look at the mail. At last she dissuades him. She snatches a tambourine and hastily drapes herself in a parti-colored shawl; then, with a bound, stands in the middle of the floor. Helmer plays and she dances, while Dr. Rank stands at the piano and looks on.

HEL. [*playing*]. Slower! Slower!

NORA. Can't do it slower!

HEL. Not so violently, Nora.

NORA. I must! I must!

HEL. [*stops*]. No, no, Nora—that will never do.

NORA [*laughs and swings her tambourine*]. Didn't I tell you so!

RANK. Let me play for her.

Dr. Rank sits down to the piano and plays. Nora dances more and more wildly. Helmer

stands by the stove and addresses frequent corrections to her. She seems not to hear. Her hair breaks loose and falls over her shoulders. Mrs. Linden enters and stands spellbound in the doorway.

NORA [*dancing*]. We're having such fun here, Christina!

HEL. Why, Nora dear, you're dancing as if it were a matter of life and death.

NORA. So it is.

Helmer asks Dr. Rank to stop playing, and Nora tells him that he must promise to practise with her up to the last moment. He mustn't open a single letter or even look in the letter box.

HEL. Ah, you're still afraid of that man—

NORA. Oh, yes, yes, I am.

HEL. Nora, I can see it in your face—there's a letter from him in the box.

NORA. I don't know, I believe so. But you're not to read anything now; nothing ugly must come between us until all is over.

RANK [*softly to HELMER*]. You mustn't contradict her.

HEL. [*putting his arm around her*]. The child shall have her own way. But to-morrow night, when the dance is over—

NORA. Then you shall be free.

Dinner is announced. Dr. Rank's suspicions are aroused, but Helmer assures him that there is

nothing the matter but Nora's babyish anxiety. Nora stays behind with Mrs. Linden to arrange her hair.

MRS. L. He's gone out of town.

NORA. I saw it in your face.

MRS. L. He comes back to-morrow evening. I left a note for him.

NORA. You shouldn't have done that. Things must take their course. After all, there's something glorious in waiting for the miracle.

MRS. L. What is it you're waiting for?

NORA. Oh, you can't understand. Go to them in the dining-room; I shall come in a moment.

Mrs. Linden goes into the dining-room. Nora stands for a moment as though collecting her thoughts then looks at her watch.

NORA. Five. Seven hours till midnight. Then twenty-four hours till the next midnight. Then the tarantella will be over. Twenty-four and seven? Thirty-one hours to live.

Helmer appears at the door.

HEL. What has become of my little lark?

NORA [*runs to him with open arms.*] Here she is!

The next night Mrs. Linden is sitting in the Helmers' parlor alone, absently turning the pages of a book. She tries to read, but seems unable to fix her attention. She frequently listens and looks

anxiously toward the hall door. Dance music is heard from the floor above where the fancy ball is going on. Finally Krogstad arrives. He has found her note and wants to know what it means. Have they two anything to say to each other? He thinks of her only as a heartless woman who threw him over when a better match offered.

Since she had to break with him, was it not best, she asks, to put an end to all he felt for her. She admits that she has often asked herself whether she had the right to cast him off, but she had a helpless mother and two little brothers and they could not wait for him as his prospects then stood.

KROG. When I had lost you I seemed to have no firm ground left under my feet. Look at me now. I am a shipwrecked man clinging to a spar.

MRS. L. Rescue may be at hand.

KROG. It was at hand; but then you came and stood in the way.

She did not know that she was replacing him in the bank. He asks if now she knows it she does not mean to give way. She says that would not help him, and then suddenly asks if they two shipwrecked people mightn't join hands. He is astounded and incredulous, but she says she is alone in the world and wants somebody to work for. He cannot believe in all that; he takes it for a woman's romantic craving for self-sacrifice.

KROG. And do you know what people say of me?

MRS. L. Did you not say just now that with me you could have been another man?

KROG. I am sure of it.

MRS. L. Is it too late?

KROG. Christina, do you know what you are doing?

MRS. L. I need some one to be a mother to, and your children need a mother. You need me, and I—I need you. Nils, I believe in your better self. With you I fear nothing.

At last she calls his attention to the dancing overhead to remind him that the Helmers will soon be coming downstairs. He is seized with the sudden fear that she will learn what he has been doing and will throw him over again, but she knows already.

KROG. [*looking to her searchingly*]. Is that what it all means? You want to save your friend at any price. Say it out—is that your idea?

MRS. L. Nils, a woman who has once sold herself for the sake of others does not do so again.

KROG. I shall demand my letter back again.

MRS. L. No, no.

KROG. Yes, of course. I shall wait till Helmer comes; I shall tell him to give it back to me—that it's only about my dismissal—that I don't want it read—

MRS. L. No, Nils, you must not recall the letter.

KROG. But tell me, wasn't that just why you got me to come here?

MRS. L. Yes, in my first alarm. But a day has passed since then, and in that day I have seen incredible things in this house. Helmer must know everything; there must be an end to this unhappy secret. These two must come to a full understanding. They must have done with all these shifts and subterfuges.

It is almost by main strength that Helmer drags his wife away from the ball, and she does not give up the struggle to return to it even after he has got her down to their parlor. He leads her gently into the room in spite of her resistance. He calls her will obstinacy. He tells Mrs. Linden that the tarantella was a great success. As soon as he goes into his room for a moment Mrs. Linden insists that Nora must tell him everything, but Nora is very positive in her refusal. Then, Mrs. Linden says, the letter will accomplish the purpose.

When Mrs. Linden has gone Helmer declares she is a terrible bore. He wanted to be alone with Nora. That was the reason why he hurried her away from the ball. She does not wish to be wooed. Then, to Helmer's annoyance, Dr. Rank looks in. The doctor observes that he has contrived to get down an incredible amount of champagne. Nora fails to gather from his innuendo that he has come to say his last good-bye. She asks him how they shall dress for the next masquerade.

At the next masquerade, Dr. Rank replies, he will be invisible. Helmer finds this rather a

comical idea. There is a big black hat which comes down all over you, Dr. Rank says, and then no one can see you. He asks for a cigar and goes. Helmer says it does seem that Rank had been drinking a good deal. He goes out at last to the letter box and finds Dr. Rank's cards. There is a black cross on each over the name. Nora tells him what the cards mean and then sends him into his room to read his mail.

NORA [*with wild eyes, gropes about her, seizes HELMER'S domino, throws it round her, and whispers quickly, hoarsely, and brokenly*]. Never to see him again. Never, never, never. [*Throws her shawl over her head.*] Never to see the children again. Never, never. Oh, that black, icy water! Oh, that bottomless——! If it were only over! Now he has it; he's reading it. Oh, no, no, no, not yet. Torvald, good-bye——! Good-bye, my little ones——!

She is rushing out by the hall; at the same moment Helmer flings his door open, and stands there with an open letter in his hand.

HEL. Nora!

NORA [*shrieks.*] Ah——!

HEL. What is this? Do you know what is in this letter?

NORA. Yes, I know. Let me go! Let me pass.

HEL. [*holds her back*]. Where do you want to go?

NORA [*tries to break away from him*]. You shall not save me, Torvald.

HEL. [*falling back*]. True! Is what he writes true? No, no, it is impossible that this can be true.

NORA. It is true. I have loved you beyond all else in the world.

HEL. Pshaw—no silly evasions!

NORA [*a step nearer him*]. Torvald——!

HEL. Wretched woman—what have you done!

NORA. Let me go—you shall not save me! You shall not take my guilt upon yourself!

HEL. I don't want any melodramatic airs. [*Locks the outer door.*] Here you shall stay and give an account of yourself. Do you understand what you have done? Answer! Do you understand it?

NORA [*looks at him fixedly, and says with a stiffening expression*]. Yes; now I begin fully to understand it.

HEL. [*walking up and down*]. Oh! what an awful awakening! During all these eight years—she who was my pride and my joy—a hypocrite, a liar—worse, worse—a criminal. Oh, the unfathomable hideousness of it all! Ugh! Ugh! [NORA says nothing, and continues to look fixedly at him.]

HEL. I ought to have known how it would be. I ought to have foreseen it. All your father's want of principle—be silent!—all your father's want of principle you have inherited—no religion, no morality, no sense of duty. How I am pun-

ished for screening him! I did it for your sake; and you reward me like this.

NORA. Yes—like this.

HEL. You have destroyed my whole happiness. You have ruined my future. Oh, it's frightful to think of! I am in the power of a scoundrel; he can do whatever he pleases with me, demand whatever he chooses; he can domineer over me as much as he likes, and I must submit. And all this disaster and ruin is brought upon me by an unprincipled woman!

NORA. When I am out of the world you will be free.

HEL. Oh, no fine phrases. Your father, too, was always ready with them. What good would it do me if you were "out of the world," as you say? No good whatever! He can publish the story all the same; I might even be suspected of collusion. People will think I was at the bottom of it all and egged you on. And for all this I have you to thank—you whom I have done nothing but pet and spoil during our whole married life. Do you understand now what you have done to me?

The thing is so incredible, he says, that he can't grasp it; but they must come to an understanding. He orders her to take her shawl off. This matter must be hushed up, cost what it may. Then, he says, of course, she will continue to live there but the children cannot be left in her care. He dares not trust them to her. And he has loved her so

tenderly! But that must be a thing of the past.' The doorbell suddenly rings. With a start he tells Nora to hide herself.

A messenger has brought a letter for Nora. Helmer snatches it. He sees it is from Krogstad and says she shall not have it. Tearing it open he reads a few lines and utters a cry of joy.

HEL. Nora!—Oh! I must read it again.—Yes, yes, it is so. I am saved! Nora, I am saved!

NORA. And I?

HEL. You, too, of course; we are both saved, both of us. Look here—he sends you back your promissory note. He writes that he regrets and apologizes, that a happy turn in his life—— Oh, what does it matter what he writes. We are saved, Nora!

He tears the note and Krogstad's letters in pieces, throws them in the fire and watches them burn. Finally it occurs to him that Nora must have been through a bad time. She says yes, she has fought a hard fight for the last three days. He thinks she still seems unable to grasp the fact that the horror is all over. He has forgiven her. He knows that everything she did was for love of him; she loved him as a wife should love her husband. But she mustn't think he loves her less because she cannot do without guidance. No, no. Her very womanly helplessness makes her doubly dear in his eyes. She mustn't think of the hard things he said in the first moment of terror. She goes into the next room to take off her costume

and he keeps on talking to her, more voluble in his relief than he was in fright.

When Nora comes back he is surprised to see that she has on street dress. Her explanation that it is because she will not sleep that night takes his breath away. She tells him to sit down; she has something to say to him. He is suddenly alarmed at her manner and declares that he cannot understand her. That is just it, she replies, and she has never understood him—till to-night. They have been married eight years and have never talked together seriously, never set themselves seriously to get to the bottom of anything.

The suggestion that she has anything to do with serious things surprises him. She declares that he has always done her a great injustice, and that her father did her the same injustice before. Torvald, she says, has never loved her, but only thought it amusing to be in love with her.

HEL. Why, Nora, what a thing to say!

NORA. Yes, it is so, Torvald. While I was at home with Father he used to tell me all his opinions, and I held the same opinions. If I had others I said nothing about them because he wouldn't have liked it. He used to call me his doll-child, and played with me as I played with my dolls. Then I came to live in your house—

HEL. What an expression to use about our marriage!

NORA [*undisturbed*]. I mean I passed from Father's hands into yours. You arranged every-

thing according to your taste; and I got the same tastes as you; or I pretended to—I don't know which—both ways, perhaps; sometimes one and sometimes the other. When I look back on it now, I seem to have been living here like a beggar, from hand to mouth. I lived by performing tricks for you, Torvald. But you would have it so. You and Father have done me a great wrong. It is your fault that my life has come to nothing.

HEL. Why, Nora, how unreasonable and ungrateful you are! Have you not been happy here?

NORA. No, never. I thought I was; but I never was.

HEL. Not—not happy!

NORA. No; only merry. And you have always been so kind to me. But our house has been nothing but a playroom. Here I have been your doll-wife, just as at home I used to be Papa's doll-child. And the children, in their turn, have been my dolls. I thought it fun when you played with me, just as the children did when I played with them. That has been our marriage, Torvald.

HEL. There is some truth in what you say, exaggerated and overstrained though it be. But henceforth it shall be different. Playtime is over; now comes the time for education.

NORA. Whose education? Mine, or the children's?

HEL. Both, my dear Nora.

NORA. Oh, Torvald, you are not the man to teach me to be a fit wife for you.

HEL. And you can say that?

NORA. And I—how have I prepared myself to educate the children?

HEL. Nora!

NORA. Did you not say yourself, a few minutes ago, you dared not trust them to me?

HEL. In the excitement of the moment! Why should you dwell upon that?

NORA. No—you were perfectly right. That problem is beyond me. There is another to be solved first—I must try to educate myself. You are not the man to help me in that. I must set about it alone. And that is why I am leaving you.

HEL. [*jumping up*]. What—do you mean to say—?

NORA. I must stand quite alone if I am ever to know myself and my surroundings; so I cannot stay with you.

HEL. Nora! Nora!

NORA. I am going at once. I daresay Christina will take me in for to-night—

HEL. You are mad! I shall not allow it! I forbid it!

NORA. It is of no use your forbidding me anything now. I shall take with me what belongs to me. From you I will accept nothing, either now or afterward.

She means to return to her home town and find work to do there. What the world may say she need not heed.

HEL. This is monstrous! Can you forsake your holiest duties in this way?

NORA. What do you consider my holiest duties?

HEL. Do I need to tell you that? Your duties to your husband and your children.

NORA. I have other duties equally sacred.

HEL. Impossible! What duties do you mean?

NORA. My duties toward myself.

HEL. Before all else you are a wife and a mother.

NORA. That I no longer believe. I believe that before all else I am a human being just as much as you are—or at least, that I should try to become one. I know that most people agree with you, Torvald, and that they say so in books. But henceforth I can't be satisfied with what most people say, and what is in books. I must think things out for myself, and try to get clear about them.

It strikes Helmer as preposterous that so young a woman should take this stand, in spite of religion, conscience, and moral feelings.

HEL. You talk like a child. You don't understand the society in which you live.

NORA. No, I do not. But now I shall try to learn. I must make up my mind which is right—society or I.

HEL. Nora, you are ill; you are feverish; I almost think you are out of your senses.

NORA. I have never felt so much clearness and certainty as to-night.

HEL. You are clear and certain enough to forsake husband and children?

NORA. Yes, I am.

HEL. Then there is only one explanation possible.

NORA. What is that?

HEL. You no longer love me.

NORA. No; that is just it.

HEL. Nora! Can you say so!

NORA. Oh, I'm so sorry, Torvald; for you've always been so kind to me. But I can't help it. I do not love you any longer.

He forfeited her love when the miracle did not happen, when he did not prove himself to be the man she imagined him. It never occurred to her for a minute that Torvald would think of submitting to Krogstad's conditions; she believed that Torvald would try to take the blame upon himself to shield her. He protests that that would not have been possible.

NORA. You mean I would never have accepted such a sacrifice? No, certainly not. But what would my assertions have been worth in opposition to yours?—That was the miracle that I hoped for and dreaded. And it was to hinder that that I wanted to die.

HEL. I would gladly work for you day and night, Nora—bear sorrow and want for your sake. But no man sacrifices his honor, even for one he loves.

NORA. Millions of women have done so.

HEL. Oh, you think and talk like a silly child.

NORA. Very likely. But you neither think nor talk like the man I can share my life with. When your terror was over—not for what threatened me, but for yourself—when there was nothing more to fear—then it seemed to you as though nothing had happened. I was your lark again, your doll, just as before—whom you would take twice as much care of in future, because she was so weak and fragile. [Stands up.] Torvald—in that moment it burst upon me that I have been living here these eight years with a strange man, and had borne him three children.—Oh, I can't bear to think of it! I could tear myself to pieces!

At last Helmer sees the abyss that has opened between himself and his wife, yet he cannot grasp the thought of parting from her. She will not remain even till the next day, for, she says, she cannot spend the night in a strange man's house. She releases him from all duties toward her and gives him back his ring. The children and he will be often in her thoughts, she says, but he must not write to her and must send her nothing. She will take nothing from strangers.

HEL. Nora—can I never be more than a stranger to you?

NORA [taking her travelling bag]. Oh, Torvald, then the miracle of miracles would have to happen—

HEL. What is the miracle of miracles?

NORA. Both of us would have to change so

that—— Oh, Torvald, I no longer believe in miracles.

HEL. But *I* will believe. Tell me! We must so change that——?

NORA. That communion between us shall be a marriage. Good-bye. [*She goes out by the hall door.*]

HEL. [*sinks into a chair by the door with his face in his hands.*] Nora! Nora! [*He looks round and rises.*] Empty. She is gone. [*A hope springs up in him.*] Ah! The miracle of miracles——?

[*From below is heard the reverberation of a heavy door closing.*]

HENRIK IBSEN.

AUGUST 21

THE ASSIGNATION

Stay for me there! I will not fail
To meet thee in that hollow vale.

HENRY KING, BISHOP OF CHICHESTER: *The Exequy.*

ILL-FATED and mysterious man! bewildered
in the brilliancy of thine own imagination, and
fallen in the flames of thine own youth! Again
in fancy I behold thee! Once more thy form hath
risen before me!—not—oh, not as thou art—in
the cold valley and shadow—but as thou *shouldst*
be—squandering away a life of magnificent medita-
tion in that city of dim visions, thine own Venice—
which is a star-beloved Elysium of the sea, and
the wide windows of whose Palladian palaces look
down with a deep and bitter meaning upon the
secrets of her silent waters. Yes! I repeat it—
as thou *shouldst be*. There are surely other worlds
than this: other thoughts than the thoughts of
the multitude, other speculations than the specu-
lations of the sophist. Who then shall call thy
conduct into question? who blame thee for thy
visionary hours, or denounce those occupations as
a wasting away of life, which were but the over-
flowings of thine everlasting energies?

It was at Venice, beneath the covered archway

there called the *Ponte di Sospiri*, that I met for the third or fourth time the person of whom I speak. It is with a confused recollection that I bring to mind the circumstances of that meeting. Yet I remember—ah! how should I forget?—the deep midnight, the Bridge of Sighs, the beauty of woman, and the Genius of Romance that stalked up and down the narrow canal.

It was a night of unusual gloom. The great clock of the Piazza had sounded the fifth hour of the Italian evening. The square of the Campanile lay silent and deserted, and the lights in the old Ducal Palace were dying fast away. I was returning home from the Piazzetta, by way of the Grand Canal. But as my gondola arrived opposite the mouth of the canal San Marco, a female voice from its recesses broke suddenly upon the night, in one wild, hysterical, and long-continued shriek. Startled at the sound, I sprang upon my feet, while the gondolier, letting slip his single oar, lost it in the pitchy darkness beyond a chance of recovery, and we were consequently left to the guidance of the current which here sets from the greater into the smaller channel. Like some huge and sable-feathered condor, we were slowly drifting down towards the Bridge of Sighs, when a thousand flambeaus flashing from the windows, and down the staircases of the Ducal Palace, turned all at once that deep gloom into a livid and preternatural day.

A child, slipping from the arms of its own mother, had fallen from an upper window of the

lofty structure into the deep and dim canal. The quiet waters had closed placidly over their victim; and, although my own gondola was the only one in sight, many a stout swimmer, already in the stream, was seeking in vain upon the surface the treasure which was to be found, alas! only within the abyss. Upon the broad black marble flagstones at the entrance of the palace, and a few steps above the water, stood a figure which none who then saw can have ever since forgotten. It was the Marchesa Aphrodite—the adoration of all Venice—the gayest of the gay—the most lovely where all were beautiful—but still the young wife of the old and intriguing Mentoni, and the mother of that fair child, her first and only one, who now, deep beneath the murky water, was thinking in bitterness of heart upon her sweet caresses, and exhausting its little life in struggles to call upon her name.

She stood alone. Her small, bare and silvery feet gleamed in the black mirror of marble beneath her. Her hair, not as yet more than half loosened for the night from its ball-room array, clustered, amid a shower of diamonds, round and round her classical head, in curls like those of the young hyacinth. A snowy-white and gauze-like drapery seemed to be nearly the sole covering to her delicate form; but the midsummer and midnight air was hot, sullen, and still, and no motion in the statue-like form itself stirred even the folds of that raiment of very vapor which hung around it as the heavy marble hangs around the Niobe. Yet,

strange to say, her large lustrous eyes were not turned downwards upon that grave wherein her brightest hope lay buried—but riveted in a widely different direction! The prison of the Old Republic is, I think, the stateliest building in all Venice, but how could that lady gaze so fixedly upon it, when beneath her lay stifling her only child? Yon dark, gloomy niche, too, yawns right opposite her chamber window—what, then, *could* there be in its shadows, in its architecture, in its ivy-wreathed and solemn cornices, that the Marchesa di Mentoni had not wondered at a thousand times before? Nonsense! Who does not remember that, at such a time as this, the eye, like a shattered mirror, multiplies the images of its sorrow, and sees in innumerable far-off places the woe which is close at hand?

Many steps above the Marchesa, and within the arch of the water-gate, stood, in full dress, the satyr-like figure of Mentoni himself. He was occasionally occupied in thrumming a guitar, and seemed *ennuyé* to the very death, as at intervals he gave directions for the recovery of his child. Stupefied and aghast, I had myself no power to move from the upright position I had assumed upon first hearing the shriek, and must have presented to the eyes of the agitated group a spectral and ominous appearance, as with pale countenance and rigid limbs I floated down among them in that funereal gondola.

All efforts proved in vain. Many of the most energetic in the search were relaxing their exer-

tions, and yielding to a gloomy sorrow. There seemed but little hope for the child (how much less than for the mother!); but now, from the interior of that dark niche which has been already mentioned as forming a part of the Old Republican prison, and as fronting the lattice of the Marchea, a figure muffled in a cloak stepped out within reach of the light, and, pausing a moment upon the verge of the giddy descent, plunged headlong into the canal. As in an instant afterwards he stood, with the still living and breathing child within his grasp, upon the marble flagstones by the side of the Marchesa, his cloak, heavy with the drenching water, became unfastened, and falling in folds about his feet, discovered to the wonderstricken spectators the graceful person of a very young man, with the sound of whose name the greater part of Europe was then ringing.

No word spoke the deliverer. But the Marchesa! She will now receive her child—she will press it to her heart—she will cling to its little form and smother it with her caresses. Alas! *another's* arms have taken it from the stranger—*another's* arms have taken it away, and borne it afar off, unnoticed, into the palace! And the Marchesa! Her lip—her beautiful lip trembles; tears are gathering in her eyes—those eyes which, like Pliny's acanthus, are “soft and almost liquid.” Yes, tears are gathering in those eyes—and see! the entire woman thrills throughout the soul, and the statue has started into life! The pallor of the marble countenance, the swelling of the marble

bosom, the very purity of the marble feet, we behold suddenly flushed over with a tide of ungovernable crimson; and a slight shudder quivers about her delicate frame, as a gentle air at Napoli about the rich silver lilies in the grass.

Why *should* that lady blush? To this demand there is no answer—except that, having left, in the eager haste and terror of a mother's heart, the privacy of her own boudoir, she has neglected to enthrall her tiny feet in their slippers, and utterly forgotten to throw over her Venetian shoulders that drapery which is their due. What other possible reason could there have been for her so blushing?—for the glance of those wild appealing eyes? for the unusual tumult of that throbbing bosom? for the convulsive pressure of that trembling hand—that hand which fell, as Mentoni turned into the palace, accidentally upon the hand of the stranger? What reason could there have been for the low—the singularly low tone of those unmeaning words which the lady uttered hurriedly in bidding him adieu? “Thou hast conquered,” she said, or the murmurs of the water deceived me; “thou has conquered—one hour after sunrise—we shall meet—so let it be!”

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The tumult had subsided, the lights had died away within the palace, and the stranger, whom I now recognized, stood alone upon the flags. He shook with inconceivable agitation, and his eye glanced around in search of a gondola. I could

not do less than offer him the service of my own; and he accepted the civility. Having obtained an oar at the water-gate, we proceeded together to his residence, while he rapidly recovered his self-possession, and spoke of our former slight acquaintance in terms of great apparent cordiality.

There are some subjects upon which I take pleasure in being minute. The person of the stranger—let me call him by this title, who to all the world was still a stranger—the person of the stranger is one of these subjects. In height he might have been below rather than above the medium size; although there were moments of intense passion when his frame actually *expanded* and belied the assertion. The light, almost slender, symmetry of his figure promised more of that ready activity which he evinced at the Bridge of Sighs, than of that Herculean strength which he has been known to wield without an effort, upon occasions of more dangerous emergency. With the mouth and chin of a deity—singular, wild, full, liquid eyes, whose shadows varied from pure hazel to intense and brilliant jet—and a profusion of curling, black hair, from which a forehead of unusual breadth gleamed forth at intervals all light and ivory—his were features than which I have seen none more classically regular, except, perhaps, the marble ones of the Emperor Commodus. Yet his countenance was, nevertheless, one of those which all men have seen at some period of their lives, and have never afterwards seen again. It had no peculiar—it had no settled

predominant expression to be fastened upon the memory; a countenance seen and instantly forgotten, but forgotten with a vague and never-ceasing desire of recalling it to mind. Not that the spirit of each rapid passion failed, at any time, to throw its own distinct image upon the mirror of that face; but that the mirror, mirror-like, retained no vestige of the passion, when the passion had departed.

Upon leaving him on the night of our adventure, he solicited me, in what I thought an urgent manner, to call upon him *very* early the next morning. Shortly after sunrise I found myself accordingly at his Palazzo, one of those huge structures of gloomy, yet fantastic pomp, which tower above the waters of the Grand Canal in the vicinity of the Rialto. I was shown up a broad winding staircase of mosaics into an apartment whose unparalleled splendor burst through the opening door with an actual glare, making me blind and dizzy with luxuriosness.

I knew my acquaintance to be wealthy. Report had spoken of his possessions in terms which I had even ventured to call terms of ridiculous exaggeration. But as I gazed about me, I could not bring myself to believe that the wealth of any subject in Europe could have supplied the princely magnificence which burned and blazed around.

Although, as I say, the sun had arisen, yet the room was still brilliantly lighted up. I judged from this circumstance, as well as from an air of exhaustion in the countenance of my friend, that

he had not retired to bed during the whole of the preceding night. In the architecture and embellishments of the chamber the evident design had been to dazzle and astound. Little attention had been paid to the *decora* of what is technically called *keeping*, or to the proprieties of nationality. The eye wandered from object to object, and rested upon none—neither the grotesques of the Greek painters, nor the sculptures of the best Italian days, nor the huge carvings of untutored Egypt. Rich draperies in every part of the room trembled to the vibration of low, melancholy music, whose origin was not to be discovered. The senses were oppressed by mingled and conflicting perfumes, reeking up from strange convolute censers, together with multitudinous flaring and flickering tongues of emerald and violet fire. The rays of the newly risen sun poured in upon the whole, through windows, formed each of a single pane of crimson-tinted glass. Glancing to and fro in a thousand reflections, from curtains which rolled from their cornices like cataracts of molten silver, the beams of natural glory mingled at length fitfully with the artificial light, and lay weltering in subdued masses upon a carpet of rich, liquid looking cloth of Chili gold.

“Ha! ha! ha!—ha! ha! ha!”—laughed the proprietor, motioning me to a seat as I entered the room, and throwing himself back at full length upon an ottoman. “I see,” said he, perceiving that I could not immediately reconcile myself to the *bienséance* of so singular a welcome—“I see

you are astonished at my apartment—at my statues—my pictures—my originality of conception in architecture and upholstery! absolutely drunk, eh, with my magnificence? But pardon me, my dear sir," (here his tone of voice dropped to the very spirit of cordiality) "pardon me for my uncharitable laughter. You appeared so *utterly* astonished. Besides, some things are so completely ludicrous that a man *must* laugh, or die. To die laughing must be the most glorious of all glorious deaths! Sir Thomas Moore—a very fine man was Sir Thomas Moore—Sir Thomas Moore died laughing, you remember. Also in the "Absurdities" of Ravisius Textor there is a long list of characters who came to the same magnificent end. Do you know, however," continued he, musingly, "that at Sparta—which is now Palæochori—at Sparta, I say, to the west of the citadel, among a chaos of scarcely visible ruins, is a kind of *socle* upon which are still legible the letters ΛΑΣΜ. They are undoubtedly part of ΓΕΛΑΣΜΑ. Now, at Sparta were a thousand temples and shrines to a thousand different divinities. How exceedingly strange that the altar of Laughter should have survived all the others! But in the present instance," he resumed, with a singular alteration of voice and manner, "I have no right to be merry at your expense. You might well have been amazed. Europe cannot produce anything so fine as this, my little regal cabinet. My other apartments are by no means of the same order—mere *ultras* of fashionable insipidity.

This is better than fashion, is it not? Yet this has but to be seen to become the rage—that is, with those who could afford it at the cost of their entire patrimony. I have guarded, however, against any such profanation. With one exception, you are the only human being, besides myself and my valet, who has been admitted within the mysteries of these imperial precincts, since they have been bedizened as you see!"

I bowed in acknowledgment: for the overpowering sense of splendor and perfume and music, together with the unexpected eccentricity of his address and manner, prevented me from expressing, in words, my appreciation of what I might have construed into a compliment.

"Here," he resumed, arising and leaning on my arm as he sauntered around the apartment,— "here are paintings from the Greeks to Cimabue, and from Cimabue to the present hour. Many are chosen, as you see, with little deference to the opinions of Virtu. They are all, however, fitting tapestry for a chamber such as this. Here, too, are some *chefs d'œuvre* of the unknown great; and here, unfinished designs by men, celebrated in their day, whose very names the perspicacity of the academies has left to silence and to me. What think you," said he, turning abruptly as he spoke—"what think you of this *Madonna della Pietà*?"

"It is Guido's own!" I said, with all the enthusiasm of my nature, for I had been poring intently over its surpassing loveliness. "It is

Guido's own!—how *could* you have obtained it? she is undoubtedly in painting what the Venus is in sculpture."

"Ha!" said he, thoughtfully, "the Venus—the beautiful Venus?—the Venus of the Medici?—she of the diminutive head and the gilded hair? Part of the left arm," (here his voice dropped so as to be heard with difficulty) "and all the right, are restorations; and in the coquetry of that right arm lies, I think, the quintessence of all affectation. Give *me* the Canova! The Apollo, too, is a copy—there can be no doubt of it—blind fool that I am, who cannot behold the boasted inspiration of the Apollo! I cannot help—pity me!—I cannot help preferring the Antinous. Was it not Socrates who said that the statuary found his statue in the block of marble? Then Michel Angelo was by no means original in his couplet—

*"Non ha l'ottimo artista alcun concetto
Chè un marmo solo in se non circonscriva."*

It has been or should be remarked that, in the manner of the true gentleman, we are always aware of a difference from the bearing of the vulgar, without being at once precisely able to determine in what such difference consists. Allowing the remark to have applied in its full force to the outward demeanor of my acquaintance, I felt it, on that eventful morning, still more fully applicable to his moral temperament and character. Nor can I better define that peculiarity of spirit which seemed to place him so essentially

apart from all other human beings, than by calling a *habit* of intense and continual thought, pervading even his most trivial actions, intruding upon his moments of dalliance, and interweaving itself with his very flashes of merriment, like adders which writhe from out the eyes of the grinning masks in the cornices around the temples of Persepolis.

I could not help, however, repeatedly observing through the mingled tone of levity and solemnity with which he rapidly descanted upon matters of little importance, a certain air of trepidation—a degree of nervous *unction* in action and in speech—an unquiet excitability of manner which appeared to me at all times unaccountable, and upon some occasions even filled me with alarm. Frequently, too, pausing in the middle of a sentence whose commencement he had apparently forgotten, he seemed to be listening in the deepest attention, as if either in momentary expectation of a visitor, or to sounds which must have had existence in his imagination alone.

It was during one of these reveries or pauses of apparent abstraction, that, in turning over a page of the poet and scholar Politian's beautiful tragedy, the *Orfeo* (the first native Italian tragedy), which lay near me upon an ottoman, I discovered a passage underlined in pencil. It was a passage towards the end of the third act—a passage of the most heart-stirring excitement—a passage which, although tainted with impurity, no man shall read without a thrill of novel emotion, no woman with-

out a sigh. The whole page was blotted with fresh tears; and upon the opposite interleaf were the following English lines, written in a hand so very different from the peculiar characters of my acquaintance that I had some difficulty in recognizing it as his own:—

Thou wast all that to me, love,
For which my soul did pine:
A green isle in the sea, love,
A fountain and a shrine
All wreathed with fairy fruits and flowers,
And all the flowers were mine.

Ah, dream too bright to last!
Ah, starry Hope, that didst arise
But to be overcast!
A voice from out the Future cries,
“On! on!”—but o'er the Past
(Dim gulf!) my spirit hovering lies
Mute—motionless—aghast.

For alas! alas! with me
The light of Life is o'er.
“No more—no more—no more;”—
(Such language holds the solemn sea
To the sands upon the shore)
Shall bloom the thunder-blasted tree,
Or the stricken eagle soar.

Now all my hours are trances,
And all my nightly dreams
Are where thy gray eye glances,
And where thy footstep gleams,
In what ethereal dances,
By what Italian streams.

Alas! for that accursed time
They bore thee o'er the billow,
From Love to titled age and crime.
And an unholy pillow:
From me, and from our misty clime
Where weeps the silver willow.

That these lines were written in English, a language with which I had not believed their author acquainted, afforded me little matter for surprise. I was too well aware of the extent of his acquirements, and of the singular pleasure he took in concealing them from observation, to be astonished at any similar discovery; but the place of date, I must confess, occasioned me no little amazement. It had been originally written *London*, and afterwards carefully overscored—not, however, so effectually as to conceal the word from a scrutinizing eye. I say, this occasioned me no little amazement; for I well remember that, in a former conversation with my friend, I particularly inquired if he had at any time met in London the Marchesa di Mentoni (who for some years previous to her marriage had resided in that city), when his answer, if I mistake not, gave me to understand that he had never visited the metropolis of Great Britain. I might as well here mention that I have more than once heard (without, of course, giving credit to a report involving so many improbabilities), that the person of whom I speak was not only by birth, but in education, an *Englishman*.

• • • • •

"There is one painting," said he, without being aware of my notice of the tragedy—"there is still one painting which you have not seen." And throwing aside a drapery, he discovered a full-length portrait of the Marchesa Aphrodite.

Human art could have done no more in the delineation of her superhuman beauty. The same ethereal figure which stood before me the preceding night, upon the steps of the Ducal Palace, stood before me once again. But in the expression of the countenance, which was beaming all over with smiles, there still lurked (incomprehensible anomaly!) that fitful stain of melancholy which will ever be found inseparable from the perfection of the beautiful. Her right arm lay folded over her bosom. With her left she pointed downward to a curiously fashioned vase. One small, fairy foot, alone visible, barely touched the earth; and, scarcely discernible in the brilliant atmosphere which seemed to encircle and enshrine her loveliness, floated a pair of the most delicately imagined wings. My glance fell from the painting to the figure of my friend, and the vigorous words of Chapman's *Bussy D'Ambois*, quivered instinctively upon my lips:—

"I am up
Here like a Roman statue; I will stand
Till death hath made me marble!"

"Come," he said at length, turning towards a table of richly enamelled and massive silver, upon which were a few goblets fantastically stained,

together with two large Etruscan vases, fashioned in the same extraordinary model as that in the foreground of the portrait, and filled with what I supposed to be Johannisberger. "Come," he said abruptly, "let us drink. It is early—but let us drink. It is *indeed* early," he continued musingly, as a cherub with a heavy golden hammer made the apartment ring with the first hour after sunrise: "it is *indeed* early—but what matters it? let us drink! Let us pour out an offering to yon solemn sun which these gaudy lamps and censers are so eager to subdue!" And, having made me pledge him in a bumper, he swallowed in rapid succession several goblets of the wine.

"To dream," he continued, resuming the tone of his desultory conversation, as he held up to the rich light of a censer one of the magnificent vases—"to dream has been the business of my life. I have therefore framed for myself, as you see, a bower of dreams. In the heart of Venice could I have erected a better? You behold around you, it is true, a medley of architectural embellishments. The chastity of Ionia is offended by antediluvian devices, and the sphinxes of Egypt are outstretched upon carpets of gold. Yet the effect is incongruous to the timid alone. Properties of place, and especially of time, are the bugbears which terrify mankind from the contemplation of the magnificent. Once I was myself a decorator; but that sublimation of folly has palled upon my soul. All this is now the fitter for my purpose. Like these arabesque censers, my spirit

is writhing in fire, and the delirium of this scene is fashioning me for the wilder visions of that land of real dreams whither I am now rapidly departing.” He here paused abruptly, bent his head to his bosom, and seemed to listen to a sound which I could not hear. At length, erecting his frame, he looked upwards, and ejaculated the lines of the Bishop of Chichester:—

“Stay for me there! I will not fail
To meet thee in that hollow vale.”

In the next instant, confessing the power of the wine, he threw himself at full length upon an ottoman.

A quick step was now heard upon the staircase, and a loud knock at the door rapidly succeeded. I was hastening to anticipate a second disturbance, when a page of Mentoni’s household burst into the room, and faltered out, in a voice choking with emotion, the incoherent words, “My mistress!—my mistress!—Poisoned!—poisoned! Oh, beautiful—oh, beautiful Aphrodite!”

Bewildered, I flew to the ottoman, and endeavored to arouse the sleeper to a sense of the startling intelligence. But his limbs were rigid—his lips were livid—his lately beaming eyes were riveted in *death*. I staggered back towards the table—my hand fell upon a cracked and blackened goblet—and a consciousness of the entire and terrible truth flashed suddenly over my soul.

EDGAR ALLAN POE.

AUGUST 22

ODE ON VENICE

O H Venice! Venice! when thy marble walls
Are level with the waters, there shall be
A cry of nations o'er thy sunken halls,
A loud lament along the sweeping sea!
If I, a northern wanderer, weep for thee,
What should thy sons do?—anything but weep:
And yet they only murmur in their sleep.
In contrast with their fathers—as the slime,
The dull green ooze of the receding deep,
Is with the dashing of the spring-tide foam
That drives the sailor shipless to his home,
Are they to those that were; and thus they creep,
Crouching and crab-like, through their sapping
streets.

Oh! agony—that centuries should reap
No mellower harvest! Thirteen hundred years
Of wealth and glory turn'd to dust and tears;
And every monument the stranger meets,
Church, palace, pillar, as a mourner greets;
And even the Lion all subdued appears,
And the harsh sound of the barbarian drum,
With dull and daily dissonance, repeats
The echo of thy tyrant's voice along
The soft waves, once all musical to song,

That heaved beneath the moonlight with the
throng
Of gondolas—and to the busy hum
Of cheerful creatures, whose most sinful deeds
Were but the overbeating of the heart,
And flow of too much happiness, which needs
The aid of age to turn its course apart
From the luxuriant and voluptuous flood
Of sweet sensations, battling with the blood.
But these are better than the gloomy errors,
The weeds of nations in their last decay,
When Vice walks forth with her unsoften'd terrors,
And Mirth is madness, and but smiles to slay;
And Hope is nothing but a false delay,
The sick man's lightning half an hour ere death,
When Faintness, the last mortal birth of Pain,
And apathy of limb, the dull beginning
Of the cold staggering race which Death is winning,
Steals vein by vein and pulse by pulse away;
Yet so relieving the o'er-tortured clay,
To him appears renewal of his breath,
And freedom the mere numbness of his chain;
And then he talks of life, and how again
He feels his spirit soaring—albeit weak,
And of the fresher air, which he would seek:
And as he whispers knows not that he gasps,
That his thin finger feels not what it clasps,
And so the film comes o'er him, and the dizzy
Chamber swims round and round, and shadows
busy,
At which he vainly catches, flit and gleam,
Till the last rattle chokes the strangled scream,

And all is ice and blackness,—and the earth
That which it was the moment ere our birth.

There is no hope for nations!—Search the page
Of many thousand years—the daily scene,
The flow and ebb of each recurring age,
The everlasting *to be* which *hath been*,
Hath taught us nought, or little: still we lean
On things that rot beneath our weight, and wear
Our strength away in wrestling with the air:
For 'tis our nature strikes us down: the beasts
Slaughter'd in hourly hecatombs for feasts
Are of as high an order—they must go
Even where their driver goads them, though to
slaughter.

Ye men, who pour your blood for kings as water,
What have they given your children in return?
A heritage of servitude and woes,
A blindfold bondage, where your hire is blows.
What! do not yet the red-hot plough-shares burn,
O'er which you stumble in a false ordeal,
And deem this proof of loyalty the *real*;
Kissing the hand that guides you to your scars,
And glorying as you tread the glowing bars?
All that your sires have left you, all that Time
Bequeaths of free, and History of sublime,
Spring from a different theme! Ye see and read,
Admire and sigh, and then succumb and bleed!
Save for the few spirits who, despite of all,
And worse than all, the sudden crimes engender'd
By the down-thundering of the prison-wall,
And thirst to swallow the sweet waters tender'd,

Gushing from Freedom's fountains, when the crowd,
Madden'd with centuries of drought, are loud,
And trample on each other to obtain
The cup which brings oblivion of a chain
Heavy and sore, in which long yoked they plough'd
The sand,—or if there sprung the yellow grain,
'Twas not for them, their necks were too much
bow'd,
And their dead palates chew'd the cud of pain:
Yes! the few spirits, who, despite of deeds
Which they abhor, confound not with the cause
Those momentary starts from Nature's laws,
Which, like the pestilence and earthquake, smite
But for a term, then pass, and leave the earth
With all her seasons to repair the blight
With a few summers, and again put forth
Cities and generations—fair, when free—
For, Tyranny, there blooms no bud for thee!

Glory and Empire! once upon these towers
With Freedom—godlike Triad! how ye sate!
The league of mightiest nations, in those hours
When Venice was an envy, might abate,
But did not quench her spirit; in her fate
All were enwrapp'd: the feasted monarchs knew
And loved their hostess, nor could learn to
hate,
Although they humbled—with the kingly few
The many felt, for from all days and climes
She was the voyager's worship; even her crimes

Were of softer order—born of Love,
She drank no blood, nor fatten'd on the dead,
But gladden'd where her harmless conquests
spread;

For these restored the Cross, that from above
Hallow'd her sheltering banners, which incessant
Flew between earth and the unholy Crescent,
Which, if it waned and dwindled, Earth may thank
The city it has clothed in chains, which clank
Now, creaking in the ears of those who owe
The name of Freedom to her glorious struggles;
Yet she but shares with them a common woe,
And call'd the “kingdom” of a conquering foe,
But knows what all—and, most of all, *we* know—
With what set gilded terms a tyrant juggles!

The name of Commonwealth is past and gone
O'er the three fractions of the groaning globe;
Venice is crush'd, and Holland deigns to own
A sceptre, and endures the purple robe;
If the free Switzer yet bestrides alone
His chainless mountains, 'tis but for a time,
For tyranny of late is cunning grown,
And in its own good season tramples down
The sparkles of our ashes. One great clime,
Whose vigorous offspring by dividing ocean
Are kept apart and nursed in the devotion
Of Freedom, which their fathers fought for, and
Bequeath'd—a heritage of heart and hand,
And proud distinction from each other land,
Whose sons must bow them at a monarch's motion,
As if his senseless sceptre was a wand

Full of the magic of exploded science—
Still one great clime, in full and free defiance,
Yet rears her crest, unconquer'd and sublime,
Above the far Atlantic!—She has taught
Her Esau-brethren that the haughty flag,
The floating fence of Albion's feeble crag,
May strike to those whose red right hands have
bought
Rights cheaply earn'd with blood. Still, still, for
ever,
Better, though each man's life-blood were a river,
That it should flow, and overflow, than creep
Through thousand lazy channels in our veins,
Damm'd like the dull canal with locks and chains,
And moving, as a sick man in his sleep,
Three paces, and then faltering: better be
Where the extinguish'd Spartans still are free,
In their proud charnel of Thermopylæ,
Than stagnate in our marsh,—or o'er the deep
Fly, and one current to the ocean add,
One spirit to the souls our fathers had,
One freeman more, America, to thee!

LORD BYRON.

Stones of Venice, Vol. II, Chap. IV.

AND now I wish that the reader, before I bring him into St. Mark's Place, would imagine himself for a little time in a quiet English cathedral town, and walk with me to the west front of its cathedral. Let us go together up the more

retired street, at the end of which we can see the pinnacles of one of the towers, and then through the low gray gateway, with its battlemented top and small latticed window in the center, into the inner private-looking road or close, where nothing goes in but the carts of the tradesmen who supply the bishop and the chapter, and where there are little shaven grass-plots, fenced in by neat rails, before old-fashioned groups of somewhat diminutive and excessively trim houses, with little oriel and bay windows jutting out here and there, and deep wooden cornices and eaves painted cream color and white, and small porches to their doors in the shape of cockle-shells, or little, crooked, thick, indescribable wooden gables warped a little on one side; and so forward till we come to larger houses, also old-fashioned, but of red brick, and with gardens behind them, and fruit walls, which show here and there, among the nectarines, the vestiges of an old cloister arch or shaft, and looking in front on the cathedral square itself, laid out in rigid division of smooth grass and gravel walk, yet not uncheerful, especially on the sunny side where the canons' children are walking with their nurserymaids. And so, taking care not to tread on the grass, we will go along the straight walk to the west front, and there stand for a time, looking up at its deep-pointed porches and the dark places between their pillars where there were statues once, and where the fragments, here and there, of a stately figure are still left, which has in it the likeness of a king, perhaps in-

deed a king on earth, perhaps a saintly king long ago in heaven; and so higher and higher up to the great mouldering wall of rugged sculpture and confused arcades, shattered, and gray, and grisly with heads of dragons and mocking fiends, worn by the rain and swirling winds into yet unseemlier shape, and colored on their stony scales by the deep russet-orange lichen, melancholy gold; and so, higher still, to the bleak towers, so far above that the eye loses itself among the bosses of their traceries, though they are rude and strong, and only sees like a drift of eddying black points, now closing, now scattering, and now settling suddenly into invisible places among the bosses and flowers, the crowd of restless birds that fill the whole square with that strange clangor of theirs, so harsh and yet so soothing, like the cries of birds on a solitary coast between the cliffs and sea.

Think for a little while of that scene, and the meaning of all its small formalism, mixed with its serene sublimity. Estimate its secluded, continuous, drowsy felicities, and its evidence of the sense and steady performance of such kind of duties as can be regulated by the cathedral clock; and weigh the influence of those dark towers on all who have passed through the lonely square at their feet for centuries, and on all who have seen them rising far away over the wooded plain, or catching on their square masses the last rays of the sunset, when the city at their feet was indicated only by the mist at the bend of the river. And then let us quickly recollect that we are in

Venice, and land at the extremity of the Calle Lunga San Moisè, which may be considered as there answering to the secluded street that led us to our English cathedral gateway.

We find ourselves in a paved alley, some seven feet wide where it is widest, full of people, and resonant with cries of itinerant salesmen,—a shriek in their beginning, and dying away into a kind of brazen ringing, all the worse for its confinement between the high houses of the passage along which we have to make our way. Over-head an extricable confusion of rugged shutters, and iron balconies and chimney flues pushed out on brackets to save room, and arched windows with projecting sills of Istrian stone, and gleams of green leaves here and there where a fig-tree branch escapes over a lower wall from some inner cortile, leading the eye up to the narrow stream of blue sky high over all. On each side, a row of shops as densely set as may be, occupying, in fact, intervals between the square stone shafts, about eight feet high, which carry the first floors: intervals of which one is narrow and serves as a door; the other is, in the more respectable shops, wainscoted to the height of the counter and glazed above, but in those of the poorer tradesmen left open to the ground, and the wares laid on benches and tables in the open air, the light in all cases entering at the front only, and fading away in a few feet from the threshold into a gloom which the eye from without cannot penetrate, but which is generally broken by a ray or two from a feeble

lamp at the back of the shop, suspended before a print of the Virgin. The less pious shopkeeper sometimes leaves his lamp unlighted, and is contented with a penny print; the more religious one has his print colored and set in a little shrine with a gilded or figured fringe, with perhaps a faded flower or two on each side, and his lamp burning brilliantly. Here at the fruiterer's, where the dark-green watermelons are heaped upon the counter like cannon balls, the Madonna has a tabernacle of fresh laurel leaves; but the pewterer next door has let his lamp out, and there is nothing to be seen in his shop but the dull gleam of the studded patterns on the copper pans, hanging from his roof in the darkness. Next comes a "Vendita Frittole e Liquori," where the Virgin, enthroned in a very humble manner beside a tallow candle on a back shelf, presides over certain ambrosial morsels of a nature too ambiguous to be defined or enumerated. But a few steps farther on, at the regular wine-shop of the calle, where we are offered "Vino Nostrani a Soldi 28·32," the Madonna is in great glory, enthroned above ten or a dozen large red casks of three-year-old vintage, and flanked by goodly ranks of bottles of Maraschino, and two crimson lamps; and for the evening, when the gondoliers will come to drink out, under her auspices, the money they have gained during the day, she will have a whole chandelier.

A yard or two farther, we pass the hostelry of the Black Eagle, and, glancing as we pass through the square door of marble, deeply moulded, in

the outer wall, we see the shadows of its pergola of vines resting on an ancient well, with a pointed shield carved on its side; and so presently emerge on the bridge and Campo San Moisè, whence to the entrance into St. Mark's Place, called the Bocca di Piazza (mouth of the square), the Venetian character is nearly destroyed, first by the frightful façade of San Moisè, which we will pause at another time to examine, and then by the modernizing of the shops as they near the piazza, and the mingling with the lower Venetian populace of lounging groups of English and Austrians. We will push fast through them into the shadow of the pillars at the end of the "Bocca di Piazza," and then we forget them all; for between those pillars there opens a great light, and, in the midst of it, as we advance slowly, the vast tower of St. Mark seems to lift itself visibly forth from the level field of chequered stones; and, on each side, the countless arches prolong themselves into ranged symmetry, as if the rugged and irregular houses that pressed together above us in the dark alley had been struck back into sudden obedience and lovely order, and all their rude casements and broken walls had been transformed into arches charged with goodly sculpture and fluted shafts of delicate stone.

And well may they fall back, for beyond those troops of ordered arches there rises a vision out of the earth, and all the great square seems to have opened from it in a kind of awe, that we may see it far away;—a multitude of pillars and white

domes, clustered into a long low pyramid of colored light; a treasure-heap, it seems, partly of gold, and partly of opal and mother-of-pearl, hollowed beneath into five great vaulted porches, ceiled with fair mosaic, and beset with sculpture of alabaster, clear as amber and delicate as ivory,—sculpture fantastic and involved, of palm leaves and lilies, and grapes and pomegranates, and birds clinging and fluttering among the branches, all twined together into an endless network of buds and plumes; and, in the midst of it, the solemn forms of angels, sceptred, and robed to the feet, and leaning to each other across the gates, their figures indistinct among the gleaming of the golden ground through the leaves beside them, interrupted and dim, like the morning light as it faded back among the branches of Eden, when first its gates were angel-guarded long ago. And round the walls of the porches there are set pillars of variegated stones, jasper and porphyry, and deep-green serpentine spotted with flakes of snow, and marbles, that half refuse and half yield to the sunshine, Cleopatra-like, “their bluest veins to kiss”—the shadow, as it steals back from them, revealing line after line of azure undulation, as a receding tide leaves the waved sand; their capitals rich with interwoven tracery, rooted knots of herbage, and drifting leaves of acanthus and vine, and mystical signs, all beginning and ending in the Cross; and above them, in the broad archivolts, a continuous chain of language and of life—angels, and the signs of heaven, and the labors of men,

each in its appointed season upon the earth; and above these, another range of glittering pinnacles, mixed with white arches edged with scarlet flowers,—a confusion of delight, amidst which the breasts of the Greek horses are seen blazing in their breadth of golden strength, and the St. Mark's Lion, lifted on a blue field covered with stars, until at last, as if in ecstasy, the crests of the arches break into a marble foam, and toss themselves far into the blue sky in flashes and wreaths of sculptured spray, as if the breakers on the Lido shore had been frost-bound before they fell, and the sea-nymphs had inlaid them with coral and amethyst.

Between that grim cathedral of England and this, what an interval! There is a type of it in the very birds that haunt them; for, instead of the restless crowd, hoarse-voiced and sable-winged, drifting on the bleak upper air, the St. Mark's porches are full of doves, that nestle among the marble foliage, and mingle the soft iridescence of their living plumes, changing at every motion, with the tints, hardly less lovely, they have stood unchanged for seven hundred years.

And what effect has this splendor on those who pass beneath it? You may walk from sunrise to sunset, to and fro, before the gateway of St. Mark's, and you will not see an eye lifted to it, nor a countenance brightened by it. Priest and layman, soldier and civilian, rich and poor, pass by it alike regardlessly. Up to the very recesses of the porches, the meanest tradesmen of the city

push their counters; nay, the foundations of its pillars are themselves the seats—not “of them that sell doves” for sacrifice, but of the vendors of toys and caricatures. Round the whole square in front of the church there is almost a continuous line of cafés, where the idle Venetians of the middle classes lounge, and read empty journals; in its centre the Austrian bands play during the time of vespers, their martial music jarring with the organ notes,—the march drowning the miserere, and the sullen crowd thickening round them,—a crowd, which, if it had its will, would stiletto every soldier that pipes to it. And in the recesses of the porches, all day long, knots of men of the lowest classes, unemployed and listless, lie basking in the sun like lizards; and unregarded children,—every heavy glance of their young eyes full of desperation and stony depravity, and their throats hoarse with cursing,—gamble, and fight, and snarl, and sleep, hour after hour, clashing their bruised centesimi upon the marble ledges of the church porch. And the images of Christ and His angels look down upon it continually.

JOHN RUSKIN.

AUGUST 23

SAMUEL BUTLER: DIOGENES OF THE VICTORIANS*

UNTIL I met the Butlerians I used to think that the religious spirit in our times was very precious, there was so little of it. I thought one should hold one's breath before it as before the flicker of one's last match on a cold night in the woods. "What if it should go out?" I said; but my apprehension was groundless. It can never go out. The religious spirit is indestructible and constant in quantity like the sum of universal energy in which matches and suns are alike but momentary sparkles and phases. This great truth I learned of the Butlerians: Though the forms and objects of religious belief wax old as a garment and are changed, faith, which is, after all, the precious thing, endures forever. Destroy a man's faith in God and he will worship humanity; destroy his faith in humanity and he will worship science; destroy his faith in science and he will worship himself; destroy his faith in himself and he will worship Samuel Butler.

What makes the Butlerian cult so impressive is, of course, that Butler, poor dear, as the English

*From "Points of View"; copyright, 1923, 1924, by Charles Scribner's Sons. By permission of the publishers.

say, was the least worshipful of men. He was not even—till his posthumous disciples made him so—a person of any particular importance. One writing a private memorandum of his death might have produced something like this: Samuel Butler was an unsociable, burry, crotchety, obstinate old bachelor, a dilettante in art and science, an unsuccessful author, a witty cynic of inquisitive temper and, comprehensively speaking, the unregarded Diogenes of the Victorians. Son of a clergyman and grandson of a bishop, born in 1835, educated at Cambridge, he began to prepare for ordination. But, as we are told, because of scruples regarding infant baptism he abandoned the prospect of holy orders and in 1859 sailed for New Zealand, where with capital supplied by his father he engaged in sheep-farming for five years. In 1864, returning to England with £8,000, he established himself for life at Clifford's Inn, London. He devoted some years to painting, adored Handel and dabbled in music, made occasional trips to Sicily and Italy, and wrote a dozen books, which generally fell dead from the press, on religion, literature, art, and scientific theory. "Erewhon," however, a Utopian romance published in 1872, had by 1899 sold between three and four thousand copies. Butler made few friends and apparently never married. He died in 1902. His last words were: "Have you brought the check book, Alfred?" His body was cremated and the ashes were buried in a garden by his biographer and his man-servant, with nothing to mark the spot.

Butler's indifference to the disposal of his earthly part betokens no contempt for fame. Denied contemporary renown, he had firmly set his heart on immortality, and quietly, persistently, cannily provided for it. If he could not go down to posterity by the suffrage of his countrymen, he would go down by the shrewd use of his check book; he would buy his way in. He bought the publication of most of the books produced in his lifetime. He diligently prepared manuscripts for posthumous publication and accumulated and arranged great masses of materials for a biographer. He insured an interest in his literary remains by bequeathing them and all his copyrights to his literary executor, R. A. Streatfeild. He purchased an interest in a biographer by persuading Henry Festing Jones, a feckless lawyer of Butlerian proclivities, to abandon the law and become his musical and literary companion. In return for these services Mr. Jones received between 1887 and 1900 an allowance of £200 a year, and at Butler's death a bequest of £500, the musical copyrights and the manifest responsibility and privilege of assisting Streatfeild with the propagation of Butler's fame, together with their own, in the next generation.

These good and faithful servants performed their duties with exemplary zeal and astuteness. In 1903, the year following the Master's death, Streatfeild published "The Way of All Flesh," a book packed with satirical wit, the first since "Erewhon" which was capable of walking off on its own legs and exciting general curiosity about

its author—curiosity intensified by the announcement that the novel had been written between 1872 and 1884. In the wake of this sensation there began the systematic annual relaunching of old works, with fresh introductions and memoirs and a piecemeal feeding out of other literary remains, culminating in 1917 with the publication of "The Note-Books," a skilful collection and condensation of the whole of Butler's intellectual life. Meanwhile, in 1908, the Erewhon dinner had been instituted. In spite of mild depreciation, this feast, with its two toasts to his Majesty and to the memory of Samuel Butler, assumed from the outset the aspect of a solemn sacrament of believers. Among these was conspicuous on the second occasion Mr. George Bernard Shaw, not quite certain, perhaps, whether he had come to give or to receive honor, whether he was himself to be regarded as the beloved disciple or rather as the one for whom Butler, preaching in the Victorian wilderness, had prepared the way with "free and future-piercing suggestions."

By 1914 Streatfeild was able to declare that no fragment of Butler's was too insignificant to publish. In 1915 and 1916 appeared extensive critical studies by Gilbert Cannan and John F. Harris. In 1919 at last arrives Henry Festing Jones with the authoritative memoir in two enormous volumes with portraits, documents, sumptuous index, elaborate bibliography and a pious accounting to the public for the original manuscripts, which have been deposited like sacred relics at St. John's Col-

lege, the Bodleian, the British Museum, the Library of Congress and at various shrines in Italy and Sicily. Here are materials for a fresh consideration of the man in relation to his work.

The unconverted will say that such a monument to such a man is absurdly disproportionate. But Butler is now more than a man. He is a spiritual ancestor, leader of a movement, moulder of young minds, founder of a faith. His monument is designed not merely to preserve his memory but to mark as well the present importance of the Butlerian sect. The memoir appears to have been written primarily for them. The faithful will no doubt find it delicious; and I, though an outsider, got through it without fatigue and with a kind of perverse pleasure in its perversity.

It is very instructive, but it by no means simplifies its puzzling and complex subject. Mr. Jones is not of the biographers who look into the heart of a man, reduce him to a formula and re-create him in accordance with it. He works from the outside, inward, and gradually achieves life and reality by an immense accumulation of objective detail, without ever plucking out, or even plucking at, the heart of the mystery. What was the man's "master passion" and his master faculty? Butler himself did not know; consequently he could not always distinguish his wisdom from his folly. He was an ironist entangled in his own net and an egotist bitten with self-distrust, concealing his wounds in self-assertion and his hesitations in an external aggressiveness. Mr. Jones

pierces the shell here and there, but never removes it. Considering his opportunities, he is sparing in composed studied of his subject based on his own direct observation; and, with all his ingenuousness and his shocking but illuminating indiscretions, he is frequently silent as a tomb where he must certainly possess information for which every reader will inquire, particularly those readers who do not, like the Butlerians, accept Samuel Butler as the happy reincarnation of moderation, common sense and fearless honesty.

The whole case of the Georgians against the Victorians might be fought out over his life and works; and indeed there has already been many a skirmish in that quarter. For, of course, neither Streatfeild nor Mr. Jones is ultimately responsible for his revival. Ultimately Butler's vogue is due to the fact that he is a friend of the Georgian revolution against idealism in the very citadel of the enemy; the extraordinary acclaim with which he is now received is his reward for having long ago prepared to betray the Victorians into the hands of a ruthless posterity. He was a traitor to his own times, and therefore it follows that he was a man profoundly disillusioned. The question which we may all reasonably raise with regard to a traitor whom we have received within our lines is whether he will make us a good citizen. We should like to know pretty thoroughly how he fell out with his countrymen—whether through defects in his own temper and character or through a clear-eyed and righteous indignation with the incorrigi-

ble viciousness of their manners and institutions. We should like to know what vision of reformation succeeded his disillusion. Hitherto the Georgians have been more eloquent in their disillusionments than in their visions, and have inclined to welcome Butler as a dissolving agent without much inspecting his solution.

The Butlerians admire Butler for his withering attack on family life, notably in "The Way of All Flesh"; and many a studious literary man with a talkative wife and eight romping children would, of course, admit an occasional flash of romantic envy for Butler's bachelor apartments. Mr. Jones tells us that Theobald and Christina Pontifex, whose nakedness Butler uncovers, were drawn without exaggeration from his own father and mother. His work on them is a masterpiece of pitiless satire. Butler appears to have hated his father, despised his mother, and loathed his sisters in all truth and sincerity. He nursed his vindictive and contemptuous feelings towards them all through his life; he studied these feelings, made notes on them, jested out of them, lived in them, reduced them to a philosophy of domestic antipathy.

He was far more learned than any other English author in the psychology of impiety. When he heard someone say: "Two are better than one," he exclaimed, "Yes, but the man who said that did not know my sisters." When he was forty-eight years old he wrote to a friend that his father was in poor health and not likely to recover; "but

may hang on for months or go off with the N. E. winds which we are sure to have later on." In the same letter he writes that he is going to strike out forty weak pages in "Erewhon" and stick in forty stronger ones on the "trial of a middle-aged man 'for not having lost his father at a suitable age.'" His father's one unpardonable offence was not dying early and so enlarging his son's income. If this had been a jest, it would have been a little coarse for a deathbed. But Mr. Jones, who appears to think it very amusing, proved clearly enough that it was not a jest, but an obsession, and a horrid obsession it was. Now a man who attacks the family because his father does not die as promptly as could be desired is not likely to propose a happy substitute: his mood is not reconstructive, funny though it may be in two old boys of fifty, like Butler and Jones, living along like spoiled children on allowances, Butler from his father, Jones from his mother.

The Butlerians admire Butler for his brilliant attack on "romantic" relations between the sexes. Before the advent of Shaw he poured poison on the roots of that imaginative love in which all normal men and maidens walk at least once in a lifetime as in a rosy cloud shot through with golden lights.

His portraits show a man of vigorous physique, capable of passion, a face distinctly virile, rather harshly bearded, with broad masculine eyebrows. Was he ever in love? If not, why was he not? Elementary questions which his biographer after

a thousand pages leaves unanswered. Mr. Jones asserts that both Overton and Ernest in "The Way of All Flesh" are in the main accurately autobiographical, and he furnishes much evidence for the point. He remarks a divergence in this fact, that Butler, unlike his hero, was never in prison. Did Butler, like his hero, have children and farm them out? The point is of some interest in the case of a man who is helping us to destroy the conventional family.

Mr. Jones leaves quite in the dark his relation with such women as the late Queen Victoria would not have approved, relations which J. B. Yeats has, however, publicly discussed. Mr. Jones is ordinarily cynical enough, candid enough, as we shall see. He takes pains to tell us that his own grandfather was never married. He does not hesitate to acknowledge abundance of moral ugliness in his subject. Why this access of Victorian reticence at a point where plain-speaking is the order of the day and the special pride of contemporary Erewhonians? Why did a young man of Butler's tastes leave the church and go into exile in New Zealand for five years? Could a more resolute biographer perhaps find a more "realistic" explanation than difficulties over infant baptism? Mr. Shaw told his publisher that Butler was "a shy old bird." In some respects he was also a sly old bird.

Among the "future-piercing suggestions" extolled by Mr. Shaw we may be sure that the author of "Man and Superman" was pleased to acknowl-

edge Butler's prediscovery that woman is the pursuer. This idea we may now trace quite definitely to his relations with Miss Savage, a witty, sensible, presumably virtuous woman of about his own age, living in a club in London, who urged him to write fiction, read all his manuscripts, knitted him socks, reviewed his books in women's magazines and corresponded with him for years till she died, without his knowledge, in hospital from cancer. Her letters are Mr. Jones' mainstay in his first volume and she is, except Butler himself, altogether his most interesting personality. Mr. Jones says that being unable to find any one who could authorize him to use her letters, he publishes them on his own responsibility. But he adds, "I cannot imagine that any relation of hers who may read her letters will experience any feelings other than pride and delight." This lady, he tells us, was the original of Alethea Pontifex. But he marks a difference. Alethea was handsome. Miss Savage, he says, was short, fat, had hip disease, and "that kind of dowdiness which I used to associate with ladies who had been at school with my mother." Butler became persuaded that Miss Savage loved him; this bored him; and the correspondence would lapse till he felt the need of her cheery friendship again. On one occasion she wrote to him, "I wish that you did not know wrong from right." Mr. Jones believes that she was alluding to his scrupulousness in matters of business. Butler himself construed the words as an overture to which he was indisposed to respond.

The debate on this point and the pretty uncertainty in which it is left can surely arouse in Miss Savage's relations no other feelings than "pride and delight."

This brings us to the Butlerian substitute for the chivalry which used to be practised by those who bore what the Victorians called "the grand old name of gentleman." In his later years, after the death of Miss Savage, in periods of loneliness, depression, and ill-health, Butler made notes on his correspondence reproaching himself for his ill-treatment of her. "He also," says his biographer, "tried to express his remorse" in two sonnets from which I extract some lines:

She was too kind, wooed too persistently,
Wrote moving letters to me day by day;

Hard though I tried to love I tried in vain,
For she was plain and lame and fat and short,
Forty and overkind.

"Tis said that if a woman woo, no man
Should leave her till she have prevailed; and,
true,
A man will yield for pity if he can,
But if the flesh rebel what can he do?
I could not; hence I grieve my whole life long
The wrong I did in that I did no wrong.

In these Butlerian times one who should speak of "good taste" would incur the risk of being called a prig. Good taste is no longer "in." Yet even now, in the face of these sonnets, may not one ex-

claim, Heaven preserve us from the remorseful moments of a Butlerian Adonis of fifty!

The descendants of eminent Victorians may well be thankful that their fathers had no intimate relations with Butler. There is a familiar story of Whistler, that when someone praised his latest portrait as equal to Velasquez, he snapped back, "Yes, but why lug in Velasquez?" Butler, with similar aversion for rivals, but without Whistler's extempore wit, slowly excogitated his killing sallies and entered them in his notebooks or sent them in a letter to Miss Savage, preserving a copy for the delectation of the next age: "I do not see how I can well call Mr. Darwin the Pecksniff of Science, though this is exactly what he is; but I think I may call Lord Bacon the Pecksniff of his age and then, a little later, say that Mr. Darwin is the Bacon of the Victorian Era." To this he adds another note reminding himself to call "Tennyson the Darwin of Poetry, and Darwin the Tennyson of Science." I can recall but one work of a contemporary mentioned favorably in the biography; perhaps there are two. The staple of his comment runs about as follows: "Middlemarch" is a "longwinded piece of studied brag"; of "John Inglesant," "I seldom was more displeased with any book"; of "Aurora Leigh," "I dislike it very much, but I liked it better than Mrs. Browning, or Mr., either"; of Rossetti, "I dislike his face and his manner and his work, and I hate his poetry and his friends"; of George Meredith, "No wonder if his work repels me that mine should repel him"; "all I remember

is that I disliked and distrusted Morley"; of Gladstone, "Who was it said that he was 'a good man in the very worst sense of the words'?" The homicidal spirit here exhibited may be fairly related to his anxiety for the death of his father.

It was on the whole characteristic of Victorian free-thinkers to attack Christianity with reverence and discrimination in an attempt to preserve its substance while removing obstacles to the acceptance of its substance. Butler was Voltairian. When he did not attack mischievously like a gamin, he attacked vindictively like an Italian laborer whose sweetheart has been false to him. I have seen it stated that he was a broad churchman and a communicant; and Mr. Jones produces a letter from a clergyman testifying to his "saintliness." But this must be some of Mr. Jones's fun. From Gibbon, read on the voyage to New Zealand, Butler imbibed, he says, in a letter of 1861, "a calm and philosophic spirit of impartial and critical investigation." In 1862 he writes: "For the present I renounce Christianity altogether. You say people must have something to believe in. I can only say that I have not found my digestion impeded since I left off believing in what does not appear to be supported by sufficient evidence." When in 1865 he printed his "Evidence for the Resurrection of Jesus Christ," the manner of his attack was impish; and so was the gleeful exchange of notes between him and Miss Savage over the way the orthodox swallowed the bait. In his notebook he wrote: "Mead is the lowest of the in-

toxicants, just as Church is the lowest of the dissipations, and caraway seed the lowest of the condiments." He went to church once in 1883 to please a friend and was asked whether it had not bored him as inconsistent with his principles. "I said, that having given up Christianity, I was not going to be hampered by its principles. It was the substance of Christianity, and not its accessories of external worship, that I had objected to . . . so I went to church out of pure cussedness." Finally, in a note of 1889: "There will be no comfortable and safe development of our social arrangements—I mean we shall not get infanticide, and the permission of suicide, nor cheap and easy divorce—till Jesus Christ's ghost has been laid; and the best way to lay it is to be a moderate churchman."

Robert Burns was a free-thinker, but he wrote the "Cotter's Saturday Night"; Renan was a free-thinker, but he buried his God in purple; Matthew Arnold was a free-thinker, but he gave new life to the religious poetry of the Bible; Henry Adams believed only in mathematical physics, but he wrote of Mont St. Michel and Chartres with chivalrous and almost Catholic tenderness for the Virgin: for in all these diverse men there was reverence for what men have adored as their highest. There was respect for a tomb, even for the tomb of a God. Butler, having transferred his faith to the Bank of England, diverted himself like a street Arab with a slingshot by peppering the church windows. He established man-

ners for the contemporary Butlerian who, coming down to breakfast on Christmas morning, exclaims with a pleased smile, "Well, this is the birthday of the hook-nosed Nazarene!"

Butler's moral note is rather attractive to young and middle-aged persons: "We have all sinned and come short of the glory of making ourselves as comfortable as we easily might have done." His ethics is founded realistically on physiology and economics; for "goodness is naught unless it tends towards old age and sufficiency of means." Pleasure, dressed like a quiet man of the world, is the best teacher: "The devil, when he dresses himself in angels' clothes, can only be detected by experts of exceptional skill, and so often does he adopt this disguise that it is hardly safe to be seen talking to an angel at all, and prudent people will follow after pleasure as a more homely but more respectable and on the whole more trustworthy guide." There we have something of the tone of our genial Franklin; but Butler is a Franklin without a single impulse of Franklin's wide benevolence and practical beneficence, a Franklin shorn of the spirit of his greatness, namely, his immensely intelligent social consciousness.

Having disposed of Christianity, orthodox and otherwise, and having reduced the morality of "enlightened selfishness" to its lowest terms, Butler turned in the same spirit to the destruction of orthodox Victorian science. We are less concerned for the moment with his substance than with his character and manner as scientific con-

troversialist. "If I cannot," he wrote, "and I know I cannot, get the literary and scientific big-wigs to give me a shilling, I can, and I know I can, heave bricks into the middle of them." Though such professional training as he had was for the church and for painting, he seems never to have doubted that his mother wit was sufficient equipment, supplemented by reading in the British Museum, for the overthrow of men like Darwin, Wallace and Huxley, who from boyhood had given their lives to collecting, studying, and experimenting with scientific data. "I am quite ready to admit," he records, "that I am in a conspiracy of one against men of science in general." Having felt himself covertly slighted in a book for which Darwin was responsible, he vindictively assailed, not merely the work, but also the character of Darwin and his friends, who, naturally inferring that he was an unscrupulous "bounder" seeking notoriety, generally ignored him.

His first "contribution" to evolutionary theory had been a humorous skit, written in New Zealand, on the evolution of machines, suggested by "The Origin of Species," and later included in "Erewhon." To support this whimsy he found it useful to revive the abandoned "argument from design"; and mother wit, still working whimsically, leaped to the conception that the organs of our bodies are machines. Thereupon he commenced serious scientific speculator, and produced "Life and Habit," 1878; "Evolution Old and New," 1879; "Unconscious Memory," 1880; and "Luck

or Cunning," 1886. The germ of all his speculations, contained in his first volume, is the notion of "the oneness of personality existing between parents and offspring up to the time that the offspring leaves the parent's body"; thence develops his theory that the offspring "unconsciously" remembers what happened to the parents; and thence his theory that a vitalistic purposeful cunning, as opposed to the Darwinian chance, is the significant factor in evolution. His theory has something in common with current philosophical speculation, and it is in part, as I understand, a kind of adumbration, a shrewd guess, at the present attitude of cytologists. It has thus entitled Butler to half a dozen footnotes in a centenary volume on Darwin; but it hardly justifies his transference of Darwin's laurels to Buffon, Lamarck, Erasmus Darwin and himself; nor does it justify his reiterated contention that Darwin was a plagiarist, a fraud, a Pecksniff and a liar. He swelled the ephemeral body of scientific speculation; but his contribution to the verified body of science was negligible, and the injuries that he inflicted upon the scientific spirit were considerable.

For their symptomatic value, we must glance at Butler's sallies into some other fields. He held as an educational principle that it is hardly worth while to study any subject till one is ready to use it. When in his fifties he wished to write music, he took up for the first time the study of counterpoint. Mr. Garnett having inquired what subject Butler and Jones would take up when they had

finished "Narcissus," Butler said that they "might write an oratorio on some sacred subject"; and when Garnett asked whether they had anything in particular in mind, he replied that they were thinking of "The Woman Taken in Adultery." In the same decade he cheerfully applied for the Slade professorship of art at Cambridge; and he took credit for the rediscovery of a lost school of sculpture.

At the age of fifty-five he brushed up his Greek, which he "had not wholly forgotten," and read the "Odyssey" for the purposes of his oratorio, "Ulysses." When he got to Circe it suddenly flashed upon him that he was reading the work of a young woman! Thereupon he produced his book, "The Authoress of the Odyssey," with portrait of the authoress, Nausicaa, identification of her birthplace in Sicily, which pleased the Sicilians, and an account of the way in which she wrote her poem. It was the most startling literary discovery since Delia Bacon burst into the silent sea on which Colonel Fabyan of the biliteral cypher is the latest navigator. That the classical scholars laughed at or ignored him did not shake his belief that the work was as important as anything he had done. "Perhaps it was," he would have remarked, if any one else had written it. "I am a prose man," he wrote to Robert Bridges, "and, except Homer and Shakespeare"—he should have added Nausicaa—"I have read absolutely nothing of English poetry and *very little* of English prose." His inacquaintance with English poetry, however,

did not embarrass him, when, two years after bringing out his Sicilian authoress, he cleared up the mysteries of Shakespeare's sonnets. Nor did it prevent his dismissing the skeptical Dr. Furnivall, after a discussion at an A. B. C. shop, as a poor old incompetent. "Nothing," said Alethea Pontifex, speaking for her creator, "is well done nor worth doing unless, take it all round, it has come pretty easily." The poor old doctor, like the Greek scholars and the professional men of science, had blunted his wits by too much research.

Butler maintained that every man's work is a portrait of himself, and in his own case the features stand out ruggedly enough. Why should any one see in this infatuated pursuer of paradox a reincarnation of the pagan wisdom? In his small personal affairs he shows a certain old-maidish tidiness and the prudence of an experienced old bachelor, who manages his little pleasures without scandal. But in his intellectual life what vestige do we find of the Greek or even of the Roman sobriety, poise, and decorum? In one respect Butler was conservative: he respected the established political and economic order. But he respected it only because it enabled him, without bestirring himself about his bread and butter, to sit quietly in his rooms at Clifford's Inn and invent attacks on every other form of orthodoxy. With a desire to be conspicuous only surpassed by his desire to be original he worked out the central Butlerian principle; *videlicet*: The fact that all the best qualified judges agree that a thing is true

and valuable establishes an overwhelming presumption that it is valueless and false. With his feet firmly planted on this grand radical maxim he employed his lively wit with lawyer-like ingenuity to make out a case against family life, of which he was incapable; against imaginative love, of which he was ignorant; against chivalry, otherwise the conventions of gentlemen, which he had but imperfectly learned; against Victorian men of letters, whom, by his own account, he had never read; against altruistic morality and the substance of Christianity, which were repugnant to his selfishness and other vices; against Victorian men of science, whose researches he had never imitated; and against Elizabethan and classical scholarship, which he took up in an odd moment as one plays a game of solitaire before going to bed. To his disciples he could not bequeath his cleverness; but he left them his recipe for originality, his manners and his assurance, which has been gathering compound interest ever since. In the original manuscript of "Alps and Sanctuaries" he consigned "Raffaele, along with Socrates, Virgil [the last two displaced later by Plato and Dante], Marcus Aurelius Antoninus, Goethe, Beethoven, and *another*, to limbo as the Seven Humbugs of Christianity." Who was the unnamed seventh?

STUART P. SHERMAN.

AUGUST 24

THE MINISTER'S BLACK VEIL

THE sexton stood in the porch of Milford meeting-house, pulling busily at the bell-rope. The old people of the village came stooping along the street. Children, with bright faces, tripped merrily beside their parents, or mimicked a graver gait, in the conscious dignity of their Sunday clothes. Spruce bachelors looked side-long at the pretty maidens, and fancied that the Sabbath sunshine made them prettier than on week days. When the throng had mostly streamed into the porch, the sexton began to toll the bell, keeping his eye on the Reverend Mr. Hooper's door. The first glimpse of the clergyman's figure was the signal for the bell to cease its summons.

"But what has good Parson Hooper got upon his face?" cried the sexton in astonishment.

All within hearing immediately turned about, and beheld the semblance of Mr. Hooper, pacing slowly his meditative way toward the meeting-house. With one accord they started, expressing more wonder than if some strange minister were coming to dust the cushions of Mr. Hooper's pulpit.

"Are you sure it is our parson?" inquired Goodman Gray of the sexton.

"Of a certainty it is good Mr. Hooper," replied the sexton. "He was to have exchanged pulpits with Parson Shute, of Westbury; but Parson Shute sent to excuse himself yesterday, having to preach a funeral sermon."

The cause of so much amazement may appear sufficiently slight. Mr. Hooper, a gentlemanly person, of about thirty, though still a bachelor, was dressed with due clerical neatness, as if a careful wife had starched his band, and brushed the weekly dust from his Sunday's garb. There was but one thing remarkable in his appearance. Swathed about his forehead, and hanging down over his face, so low as to be shaken by his breath, Mr. Hooper had on a black veil. On a nearer view it seemed to consist of two folds of crape which entirely concealed his features except the mouth and chin, but probably did not intercept his sight further than to give a darkened aspect to all living and inanimate things. With this gloomy shade before him, good Mr. Hooper walked onward at a slow and quiet pace, stooping somewhat and looking on the ground, as is customary with abstracted men, yet nodding kindly to those of his parishioners who still waited on the meeting-house steps. But so wonder-struck were they that his greeting hardly met with a return.

"I can't really feel as if good Mr. Hooper's face was behind that piece of crape," said the sexton.

"I don't like it," muttered an old woman, as

she hobbled into the meeting-house. "He has changed himself into something awful, only by hiding his face."

"Our parson has gone mad!" cried Goodman Gray, following him across the threshold.

A rumour of some unaccountable phenomenon had preceded Mr. Hooper into the meeting-house, and set all the congregation astir. Few could refrain from twisting their heads toward the door; many stood upright, and turned directly about; while several little boys clambered upon the seats, and came down again with a terrible racket. There was a general bustle, a rustling of the women's gowns and shuffling of the men's feet, greatly at variance with that hushed repose which should attend the entrance of the minister. But Mr. Hooper appeared not to notice the perturbation of his people. He entered with an almost noiseless step, bent his head mildly to the pews on each side, and bowed as he passed his oldest parishioner, a white-haired great-grandsire, who occupied an arm-chair in the centre of the aisle. It was strange to observe how slowly this venerable man became conscious of something singular in the appearance of his pastor. He seemed not fully to partake of the prevailing wonder till Mr. Hooper had ascended the stairs, and showed himself in the pulpit, face to face with his congregation except for the black veil. That mysterious emblem was never once withdrawn. It shook with his measured breath as he gave out the psalm; it threw its obscurity between him and the holy

page as he read the Scriptures; and while he prayed the veil lay heavily on his uplifted countenance. Did he seek to hide it from the dread Being whom he was addressing?

Such was the effect of this simple piece of crape, that more than one woman of delicate nerves was forced to leave the meeting-house. Yet perhaps the pale-faced congregation was almost as fearful a sight to the minister, as his black veil to them.

Mr. Hooper had the reputation of a good preacher, but not an energetic one; he strove to win his people heavenward by mild, persuasive influences, rather than to drive them thither by the thunders of the Word. The sermon which he now delivered was marked by the same characteristics of style and manner as the general series of his pulpit oratory. But there was something, either in the sentiment of the discourse itself, or in the imagination of the auditors, which made it greatly the most powerful effort that they had ever heard from their pastor's lips. It was tinged, rather more darkly than usual, with the gentle gloom of Mr. Hooper's temperament. The subject had reference to secret sin, and those sad mysteries which we hide from our nearest and dearest, and would fain conceal from our own consciousness, even forgetting that the Omniscient can detect them. A subtle power was breathed into his words. Each member of the congregation, the most innocent girl, and the man of hardened breast, felt as if the preacher had crept upon them, behind his awful veil, and discovered their

hoarded iniquity of deed or thought. Many spread their clasped hands on their bosoms. There was nothing terrible in what Mr. Hooper said—at least, no violence; and yet, with every tremor of his melancholy voice, the hearers quaked. An unsought pathos came hand in hand with awe. So sensible were the audience of some unwonted attribute in their minister that they longed for a breath of wind to blow aside the veil, almost believing that a stranger's visage would be discovered though the form, gesture, and voice were those of Mr. Hooper.

At the close of the services, the people hurried out with indecorous confusion, eager to communicate their pent-up amazement, and conscious of lighter spirits the moment they lost sight of the black veil. Some gathered in little circles, huddled closely together, with their mouths all whispering in the centre; some went homeward alone, wrapt in silent meditation; some talked loudly, and profaned the Sabbath day with ostentatious laughter. A few shook their sagacious heads, intimating that they could penetrate the mystery; while one or two affirmed that there was no mystery at all, but only that Mr. Hooper's eyes were so weakened by the midnight lamp as to require a shade. After a brief interval, forth came good Mr. Hooper also, in the rear of his flock. Turning his veiled face from one group to another, he paid due reverence to the hoary heads, saluted the middle-aged with kind dignity as their friend and spiritual guide, greeted the young with mingled authority

and love, and laid his hands on the little children's heads to bless them. Such was always his custom on the Sabbath day. Strange and bewildered looks repaid him for his courtesy. None, as on former occasions, aspired to the honour of walking by their pastor's side. Old Squire Saunders, doubtless by an accidental lapse of memory, neglected to invite Mr. Hooper to his table, where the good clergyman had been wont to bless the food, almost every Sunday since his settlement. He returned, therefore, to the parsonage, and, at the moment of closing the door, was observed to look back upon the people, all of whom had their eyes fixed upon the minister. A sad smile gleamed faintly from beneath the black veil, and flickered about his mouth, glimmering as he disappeared.

"How strange," said a lady, "that a simple black veil, such as any woman might wear on her bonnet, should become such a terrible thing on Mr. Hooper's face!"

"Something must surely be amiss with Mr. Hooper's intellect," observed her husband, the physician of the village. "But the strangest part of the affair is the effect of this vagary, even on a sober-minded man like myself. The black veil, though it covers only our pastor's face, throws its influence over his whole person, and makes him ghostlike from head to foot. Do you not feel it so?"

"Truly do I," replied the lady; "and I would not be alone with him for the world. I wonder he is not afraid to be alone with himself!"

"Men sometimes are so," said her husband.

The afternoon service was attended with similar circumstances. At its conclusion, the bell tolled for the funeral of a young lady. The relatives and friends were assembled in the house, and the more distant acquaintances stood about the door, speaking of the good qualities of the deceased, when their talk was interrupted by the appearance of Mr. Hooper, still covered with his black veil. It was now an appropriate emblem. The clergyman stepped into the room where the corpse was laid, and bent over the coffin, to take a last farewell of his deceased parishioner. As he stooped, the veil hung straight down from his forehead, so that, if her eyelids had not been closed forever, the dead maiden might have seen his face. Could Mr. Hooper be fearful of her glance, that he so hastily caught back the black veil? A person who watched the interview between the dead and living, scrupled not to affirm, that, at the instant when the clergyman's features were disclosed, the corpse had slightly shuddered, rustling the shroud and muslin cap, though the countenance retained the composure of death. A superstitious old woman was the only witness of this prodigy. From the coffin Mr. Hooper passed into the chamber of the mourners, and thence to the head of the staircase, to make the funeral prayer. It was a tender and heart-dissolving prayer, full of sorrow, yet so imbued with celestial hopes that the music of a heavenly harp, swept by the fingers of the dead, seemed faintly to be heard among the sad-

dest accents of the minister. The people trembled, though they but darkly understood him when he prayed that they, and himself, and all of mortal race, might be ready, as he trusted this young maiden had been, for the dreadful hour that should snatch the veil from their faces. The bearers went heavily forth, and the mourners followed, saddening all the street, with the dead before them, and Mr. Hooper in his black veil behind.

"Why do you look back?" said one in the procession to his partner.

"I had a fancy," replied she, "that the minister and the maiden's spirit were walking hand in hand."

"And so had I, at the same moment," said the other.

That night, the handsomest couple in Milford village were to be joined in wedlock. Though reckoned a melancholy man, Mr. Hooper had a placid cheerfulness for such occasions, which often excited a sympathetic smile where livelier merriment would have been thrown away. There was no quality of his disposition which made him more beloved than this. The company at the wedding awaited his arrival with impatience, trusting that the strange awe, which had gathered over him throughout the day, would now be dispelled. But such was not the result. When Mr. Hooper came, the first thing that their eyes rested on was the same horrible black veil, which had added deeper gloom to the funeral, and could portend nothing but evil to the wedding. Such was its immediate

effect on the guests that a cloud seemed to have rolled duskily from beneath the black crape, and dimmed the light of the candles. The bridal pair stood up before the minister. But the bride's cold fingers quivered in the tremulous hand of the bridegroom, and her deathlike paleness caused a whisper that the maiden who had been buried a few hours before was come from her grave to be married. If ever another wedding were so dismal, it was that famous one where they tolled the wedding knell. After performing the ceremony, Mr. Hooper raised a glass of wine to his lips, wishing happiness to the new-married couple in a strain of mild pleasantry that ought to have brightened the features of the guests, like a cheerful gleam from the hearth. At that instant, catching a glimpse of his figure in the looking-glass, the black veil involved his own spirit in the horror with which it overwhelmed all others. His frame shuddered, his lips grew white, he spilt the untasted wine upon the carpet, and rushed forth into the darkness. For the Earth, too, had on her Black Veil.

The next day, the whole village of Milford talked of little else than Parson Hooper's black veil. That, and the mystery concealed behind it, supplied a topic for discussion between acquaintances meeting in the street, and good women gossiping at their open windows. It was the first item of news that the tavern-keeper told to his guests. The children babbled of it on their way to school. One imitative little imp covered his face with an old black handkerchief, thereby so affrighting his

playmates that the panic seized himself, and he well-nigh lost his wits by his own waggery.

It was remarkable that of all the busybodies and impertinent people in the parish, not one ventured to put the plain question to Mr. Hooper, wherefore he did this thing. Hitherto, whenever there appeared the slightest call for such interference, he had never lacked advisers, nor shown himself averse to be guided by their judgment. If he erred at all, it was by so painful a degree of self-distrust, that even the mildest censure would lead him to consider an indifferent action as a crime. Yet, though so well acquainted with this amiable weakness, no individual among his parishioners chose to make the black veil a subject of friendly remonstrance. There was a feeling of dread, neither plainly confessed nor carefully concealed, which caused each to shift the responsibility upon another, till at length it was found expedient to send a deputation of the church, in order to deal with Mr. Hooper about the mystery, before it should grow into a scandal. Never did an embassy so ill discharge its duties. The minister received them with friendly courtesy, but became silent after they were seated, leaving to his visitors the whole burden of introducing their important business. The topic, it might be supposed, was obvious enough. There was the black veil swathed round Mr. Hooper's forehead, and concealing every feature above his placid mouth, on which, at times, they could perceive the glimmering of a melancholy smile. But that piece of

crape, to their imagination, seemed to hang down before his heart, the symbol of a fearful secret between him and them. Were the veil but cast aside, they might speak freely of it, but not till then. Thus they sat a considerable time, speechless, confused, and shrinking uneasily from Mr. Hooper's eye, which they felt to be fixed upon them with an invisible glance. Finally, the deputies returned abashed to their constituents, pronouncing the matter too weighty to be handled, except by a council of the churches, if, indeed, it might not require a general synod.

But there was one person in the village unappalled by the awe with which the black veil had impressed all besides herself. When the deputies returned without an explanation, or even venturing to demand one, she, with the calm energy of her character, determined to chase away the strange cloud that appeared to be settling round Mr. Hooper, every moment more darkly than before. As his plighted wife, it should be her privilege to know what the black veil concealed. At the minister's first visit, therefore, she entered upon the subject with a direct simplicity, which made the task easier both for him and her. After he had seated himself, she fixed her eyes steadfastly upon the veil, but could discern nothing of the dreadful gloom that had so overawed the multitude: it was but a double fold of crape, hanging down from his forehead to his mouth, and slightly stirring with his breath.

“No,” said she aloud, and smiling, “there is

nothing terrible in this piece of crape, except that it hides a face which I am always glad to look upon. Come, good sir, let the sun shine from behind the cloud. First lay aside your black veil; then tell me why you put it on."

Mr. Hooper's smile glimmered faintly.

"There is an hour to come," said he, "when all of us shall cast aside our veils. Take it not amiss, beloved friend, if I wear this piece of crape till then."

"Your words are a mystery, too," returned the young lady. "Take away the veil from them, at least."

"Elizabeth, I will," said he, "so far as my vow may suffer me. Know, then, this veil is a type and a symbol, and I am bound to wear it ever, both in light and darkness, in solitude and before the gaze of multitudes, and as with strangers, so with my familiar friends. No mortal eye will see it withdrawn. This dismal shade must separate me from the world: even you, Elizabeth, can never come behind it!"

"What grievous affliction hath befallen you," she earnestly inquired, "that you should thus darken your eyes forever?"

"If it be a sign of mourning," replied Mr. Hooper, "I, perhaps, like most other mortals, have sorrows dark enough to be typified by a black veil."

"But what if the world will not believe that it is the type of an innocent sorrow?" urged Elizabeth. "Beloved and respected as you are, there may be whispers that you hide your face under the

consciousness of secret sin. For the sake of your holy office, do away with this scandal!"'

The colour rose into her cheeks as she intimated the nature of the rumours that were already abroad in the village. But Mr. Hooper's mildness did not forsake him. He even smiled again—that same sad smile, which always appeared like a faint glimmering of light, proceeding from the obscurity beneath the veil.

"If I hide my face for sorrow, there is cause enough," he merely replied; "and if I cover it for secret sin, what mortal might not do the same?"

And with this gentle but unconquerable obstinacy did he resist all her entreaties. At length Elizabeth sat silent. For a few moments she appeared lost in thought, considering, probably, what new methods might be tried to withdraw her lover from so dark a fantasy, which, if it had no other meaning, was perhaps a symptom of mental disease. Though of a firmer character than his own, the tears rolled down her cheeks. But in an instant, as it were, a new feeling took the place of sorrow: her eyes were fixed insensibly on the black veil, when, like a sudden twilight in the air, its terrors fell around her. She arose, and stood trembling before him.

"And do you feel it then, at last?" said he mournfully.

She made no reply, but covered her eyes with her hand, and turned to leave the room. He rushed forward and caught her arm.

"Have patience with me, Elizabeth!" cried he

passionately. "Do not desert me, though this veil must be between us here on earth. Be mine, and hereafter there shall be no veil over my face, no darkness between our souls! It is but a mortal veil—it is not for eternity! O! you know not how lonely I am, and how frightened, to be alone behind my black veil. Do not leave me in this miserable obscurity forever!"

"Lift the veil but once, and look me in the face," said she.

"Never! It cannot be!" replied Mr. Hooper.

"Then farewell!" said Elizabeth.

She withdrew her arm from his grasp, and slowly departed, pausing at the door, to give one long, shuddering gaze, that seemed almost to penetrate the mystery of the black veil. But, even amid his grief, Mr. Hooper smiled to think that only a material emblem had separated him from happiness, though the horrors, which it shadowed forth, must be drawn darkly between the fondest of lovers.

From that time no attempts were made to remove Mr. Hooper's black veil, or, by a direct appeal, to discover the secret which it was supposed to hide. By persons who claimed a superiority to popular prejudice, it was reckoned merely an eccentric whim, such as often mingles with the sober actions of men otherwise rational, and tinges them all with its own semblance of insanity. But with the multitude, good Mr. Hooper was irreparably a bugbear. He could not walk the street with any peace of mind, so conscious was he that the gentle and timid would turn aside to avoid him, and that

others would make it a point of hardihood to throw themselves in his way. The impertinence of the latter class compelled him to give up his customary walk at sunset to the burial-ground; for when he leaned pensively over the gate, there would always be faces behind the gravestones, peeping at his black veil. A fable went the rounds that the stare of the dead people drove him thence. It grieved him, to the very depth of his kind heart, to observe how the children fled from his approach, breaking up their merriest sports, while his melancholy figure was yet afar off. Their instinctive dread caused him to feel more strongly than aught else that a preternatural horror was interwoven with the threads of the black crape. In truth, his own antipathy to the veil was known to be so great that he never willingly passed before a mirror, nor stooped to drink at a still fountain, lest, in its peaceful bosom, he should be affrighted by himself. This was what gave plausibility to the whispers that Mr. Hooper's conscience tortured him for some great crime too horrible to be entirely concealed, or otherwise than so obscurely intimated. Thus, from beneath the black veil, there rolled a cloud into the sunshine, an ambiguity of sin or sorrow, which enveloped the poor minister, so that love or sympathy could never reach him. It was said that ghost and fiend consorted with him there. With self-shudderings and outward terrors, he walked continually in its shadow, groping darkly within his own soul, or gazing through a medium

that saddened the whole world. Even the lawless wind, it was believed, respected his dreadful secret, and never blew aside the veil. But still good Mr. Hooper sadly smiled at the pale visages of the worldly throng as he passed by.

Among all its bad influences, the black veil had the one desirable effect, of making its wearer a very efficient clergyman. By the aid of his mysterious emblem—for there was no other apparent cause—he became a man of awful power over souls that were in agony for sin. His converts always regarded him with a dread peculiar to themselves, affirming, though but figuratively, that, before he brought them to celestial light, they had been with him behind the black veil. Its gloom, indeed, enabled him to sympathize with all dark affections. Dying sinners cried aloud for Mr. Hooper, and would not yield their breath till he appeared; though ever, as he stooped to whisper consolation, they shuddered at the veiled face so near their own. Such were the terrors of the black veil, even when Death had bared his visage! Strangers came long distances to attend service at his church, with the mere idle purpose of gazing at his figure, because it was forbidden them to behold his face. But many were made to quake ere they departed! Once, during Governor Belcher's administration, Mr. Hooper was appointed to preach the election sermon. Covered with his black veil, he stood before the chief magistrate, the council, and the representatives, and wrought so deep an impression

that the legislative measures of that year were characterised by all the gloom and piety of our earliest ancestral sway.

In this manner Mr. Hooper spent a long life, irreproachable in outward act, yet shrouded in dismal suspicions; kind and loving, though unloved, and dimly feared; a man apart from men, shunned in their health and joy, but ever summoned to their aid in mortal anguish. As years wore on, shedding their snows above his sable veil, he acquired a name throughout the New England churches, and they called him Father Hooper. Nearly all his parishioners, who were of mature age when he was settled, had been borne away by many a funeral: he had one congregation in the church, and a more crowded one in the churchyard; and having wrought so late into the evening, and done his work so well, it was now good Father Hooper's turn to rest.

Several persons were visible by the shaded candlelight, in the death chamber of the old clergyman. Natural connections he had none. But there was the decorously grave, though unmoved physician, seeking only to mitigate the last pangs of the patient whom he could not save. There were the deacons, and other eminently pious members of his church. There, also, was the Reverend Mr. Clark, of Westbury, a young and zealous divine, who had ridden in haste to pray by the bedside of the expiring minister. There was the nurse, no hired hand-maiden of death, but one whose calm affection had endured thus long in

secrecy, in solitude, amid the chill of age, and would not perish, even at the dying hour. Who, but Elizabeth! And there lay the hoary head of good Father Hooper upon the death pillow, with the black veil still swathed about his brow, and reaching down over his face, so that each more difficult gasp of his faint breath caused it to stir. All through life that piece of crape had hung between him and the world: it had separated him from cheerful brotherhood and woman's love, and kept him in that saddest of all prisons, his own heart; and still it lay upon his face, as if to deepen the gloom of his darksome chamber, and shade him from the sunshine of eternity.

For some time previous, his mind had been confused, wavering doubtfully between the past and the present, and hovering forward, as it were, at intervals, into the indistinctness of the world to come. There had been feverish turns, which tossed him from side to side, and wore away what little strength he had. But in his most convulsive struggles, and in the wildest vagaries of his intellect, when no other thought retained its sober influence, he still showed an awful solicitude lest the black veil should slip aside. Even if his bewildered soul could have forgotten, there was a faithful woman at his pillow, who, with averted eyes, would have covered that aged face, which she had last beheld in the comeliness of manhood. At length the death-stricken old man lay quietly in the torpor of mental and bodily exhaustion, with an imperceptible pulse, and breath that grew fainter and

fainter, except when a long, deep, and irregular inspiration seemed to prelude the flight of his spirit.

The minister of Westbury approached the bedside.

"Venerable Father Hooper," said he, "the moment of your release is at hand. Are you ready for the lifting of the veil that shuts in time from eternity?"

Father Hooper at first replied merely by a feeble motion of his head; then, apprehensive, perhaps, that his meaning might be doubtful, he exerted himself to speak.

"Yea," said he, in faint accents, "my soul hath a patient weariness until that veil be lifted."

"And is it fitting," resumed the Reverend Mr. Clark, "that a man so given to prayer, of such a blameless example, holy in deed and thought, so far as mortal judgment may pronounce; is it fitting that a father in the church should leave a shadow on his memory that may seem to blacken a life so pure? I pray you, my venerable brother, let not this thing be! Suffer us to be gladdened by your triumphant aspect as you go to your reward. Before the veil of eternity be lifted, let me cast aside this black veil from your face!"

And thus speaking, the Reverend Mr. Clark bent forward to reveal the mystery of so many years. But, exerting a sudden energy that made all the beholders stand aghast, Father Hooper snatched both his hands from beneath the bed-clothes, and pressed them strongly on the black

veil, resolute to struggle if the minister of Westbury would contend with a dying man.

"Never!" cried the veiled clergyman. "On earth, never!"

"Dark old man!" exclaimed the affrighted minister, "with what horrible crime upon your soul are you now passing to the judgment?"

Father Hooper's breath heaved; it rattled in his throat; but, with a mighty effort, grasping forward with his hands, he caught hold of life, and held it back till he should speak. He even raised himself in bed; and there he sat, shivering with the arms of death around him, while the black veil hung down, awful, at that last moment, in the gathered terrors of a lifetime. And yet the faint, sad smile, so often there, now seemed to glimmer from its obscurity, and linger on Father Hooper's lips.

"Why do you tremble at me alone?" cried he, turning his veiled face round the circle of pale spectators. "Tremble also at each other! Have men avoided me, and women shown no pity, and children screamed and fled, only for my black veil? What, but the mystery which it obscurely typifies, has made this piece of crape so awful? When the friend shows his inmost heart to his friend; the lover to his best beloved; when man does not vainly shrink from the eye of his Creator, loathsomey treasuring up the secret of his sin—then deem me a monster, for the symbol beneath which I have lived, and die! I look around me, and, lo! on every visage a Black Veil!"

While his auditors shrank from one another in mutual affright, Father Hooper fell back upon his pillow, a veiled corpse, with a faint smile lingering on the lips. Still veiled, they laid him in his coffin, and a veiled corpse they bore him to the grave. The grass of many years has sprung up and withered on that grave, the burial stone is moss-grown, and good Mr. Hooper's face is dust; but awful is still the thought that it mouldered beneath the Black Veil!

NATHANIEL HAWTHORNE.

AUGUST 25

(Thomas Chatterton, died August 25, 1770)

MINSTREL'S SONG

O, SING unto my roundelay!
O, drop the briny tear with me!
Dance no more at holiday;
Like a running river be.
*My love is dead,
Gone to his death-bed,
All under the willow-tree.*

Black his hair as the winter night,
White his neck as the summer snow,
Ruddy his face as the morning light;
Cold he lies in the grave below.
My love is dead, etc.

Sweet his tongue as the throstle's note;
Quick in dance as thought can be;
Deft his tabor, cudgel stout;
O, he lies by the willow-tree!
My love is dead, etc.

Hark! the raven flaps his wing
In the briered dell below;
Hark! the death-owl loud doth sing
To the nightmares as they go.
My love is dead, etc.

See! the white moon shines on high;
Whiter is my true-love's shroud,
Whiter than the morning sky,
Whiter than the evening cloud.
My love is dead, etc.

Here, upon my true-love's grave
Shall the barren flowers be laid.
Nor one holy saint to save
All the coldness of a maid.
My love is dead, etc.

With my hands I'll bind the briers
Round his holy corse to gre;
Ouphant fairy, light your fires;
Here my body still shall be.
My love is dead, etc.

Come, with acorn-cup and thorn,
Drain my heart's blood away;
Life and all its good I scorn,
Dance by night, or feast by day.
My love is dead, etc.

Water-witches, crowned with reytes,
Bear me to your lethal tide.

I die! I come! my true-love waits.
Thus the damsel spake, and died.

THOMAS CHATTERTON.

THE WIND IN THE ROSE-BUSH

FORD Village has no railroad station, being on the other side of the river from Porter's Falls, and accessible only by the ford which gives it its name, and a ferry line.

The ferry-boat was waiting when Rebecca Flint got off the train with her bag and lunch-basket. When she and her small trunk were safely embarked, she sat stiff and straight and calm in the ferry-boat as it shot swiftly and smoothly across stream. There was a horse attached to a light country wagon on board, and he pawed the deck uneasily. His owner stood near, with a wary eye upon him, although he was chewing, with as dully reflective an expression as a cow. Beside Rebecca sat a woman of about her own age, who kept looking at her with furtive curiosity; her husband, short and stout and saturnine, stood near her. Rebecca paid no attention to either of them. She was tall and spare and pale, the type of a spinster, yet with rudimentary lines and expressions of matronhood. She all unconsciously held her shawl, rolled up in a canvas bag, on her left hip, as if it had been a child. She wore a settled frown of dissent at life, but it was the

frown of a mother who regarded life as a foward child, rather than as an overwhelming fate.

The other woman continued staring at her; she was mildly stupid, except for an over-developed curiosity which made her at times sharp beyond belief. Her eyes glittered, red spots came on her flaccid cheeks; she kept opening her mouth to speak, making little abortive motions. Finally she could endure it no longer; she nudged Rebecca boldly.

“A pleasant day,” said she.

Rebecca looked at her and nodded coldly.

“Yes, very,” she assented.

“Have you come far?”

“I have come from Michigan.”

“Oh!” said the woman, with awe. “It’s a long way,” she remarked presently.

“Yes, it is,” replied Rebecca, conclusively.

Still the other woman was not daunted; there was something which she determined to know, possibly roused thereto by a vague sense of incongruity in the other’s appearance. “It’s a long ways to come and leave a family,” she remarked with painful slyness.

“I ain’t got any family to leave,” returned Rebecca shortly.

“Then you ain’t——”

“No, I ain’t.”

“Oh!” said the woman.

Rebecca looked straight ahead at the race of the river.

It was a long ferry. Finally Rebecca herself waxed unexpectedly loquacious. She turned to

the other woman and inquired if she knew John Dent's widow who lived in Ford Village. "Her husband died about three years ago," said she, by way of detail.

The woman started violently. She turned pale, then she flushed; she cast a strange glance at her husband, who was regarding both women with a sort of stolid keenness.

"Yes, I guess I do," faltered the woman finally.

"Well, his first wife was my sister," said Rebecca with the air of one imparting important intelligence.

"Was she?" responded the other woman feebly. She glanced at her husband with an expression of doubt and terror, and he shook his head forbiddingly.

"I'm going to see her, and take my niece Agnes home with me," said Rebecca.

Then the woman gave such a violent start that she noticed it.

"What is the matter?" she asked.

"Nothin', I guess," replied the woman, with eyes on her husband, who was slowly shaking his head, like a Chinese toy.

"Is my niece sick?" asked Rebecca with quick suspicion.

"No, she ain't sick," replied the woman with alacrity. Then she caught her breath with a gasp.

"When did you see her?"

"Let me see; I ain't seen her for some little time," replied the woman. Then she caught her breath again.

"She ought to have grown up real pretty, if she takes after my sister. She was a real pretty woman," Rebecca said wistfully.

"Yes, I guess she did grow up pretty," replied the woman in a trembling voice.

"What kind of a woman is the second wife?"

The woman glanced at her husband's warning face. She continued to gaze at him while she replied in a choking voice to Rebecca:

"I—guess she's a nice woman," she replied. "I—don't know, I—guess so. I—don't see much of her."

"I felt kind of hurt that John married again so quick," said Rebecca; "but I suppose he wanted his house kept, and Agnes wanted care. I wasn't so situated that I could take her when her mother died. I had my own mother to care for, and I was school-teaching. Now Mother has gone, and my uncle died six months ago and left me quite a little property, and I've given up my school, and I've come for Agnes. I guess she'll be glad to go with me, though I suppose her stepmother is a good woman and has always done for her."

The man's warning shake at his wife was fairly portentous.

"I guess so," said she.

"John always wrote that she was a beautiful woman," said Rebecca.

Then the ferry-boat grated on the shore.

John Dent's widow had sent a horse and wagon to meet her sister-in-law. When the woman and her husband went down the road, on which Re-

becca in the wagon with her trunk soon passed them, she said reproachfully:

“Seems as if I ought to have told her, Thomas.”

“Let her find it out herself,” replied the man. “Don’t you go to burnin’ your fingers in other folks’s puddin’, Maria.”

“Do you s’pose she’ll see anything?” asked the woman, with a spasmodic shudder and a terrified roll of her eyes.

“See!” returned her husband with stolid scorn. “Better be sure there’s anything to see.”

“Oh, Thomas, they say——”

“Lord, ain’t you found out that what they say is mostly lies?”

“But if it should be true, and she’s a nervous woman, she might be scared enough to lose her wits,” said his wife, staring, uneasily after Rebecca’s erect figure in the wagon disappearing over the crest of the hilly road.

“Wits that are so easy upset ain’t worth much,” declared the man. “You keep out of it, Maria.”

Rebecca, in the meantime, rode on in the wagon, beside a flaxen-headed boy, who looked, to her understanding, not very bright. She asked him a question, and he paid no attention. She repeated it, and he responded with a bewildered and incoherent grunt. Then she let him alone, after making sure that he knew how to drive straight.

They had travelled about half a mile, passed the village square, and gone a short distance

beyond, when the boy drew up with a sudden "Whoa!" before a very prosperous-looking house. It had been one of the aboriginal cottages of the vicinity, small and white, with a roof extending on one side over a piazza, and a tiny "L" jutting out in the rear, on the right hand. Now the cottage was transformed by dormer windows, a bay window on the piazzaless side, a carved railing down the front steps, and a modern hard-wood door.

"Is this John Dent's house?" asked Rebecca.

The boy was as sparing of speech as a philosopher. His only response was in flinging the reins over the horse's back, stretching out one foot to the shaft, and leaping out of the wagon, then going around to the rear for the trunk. Rebecca got out and went toward the house. Its white paint had a new gloss; its blinds were an immaculate apple green; the lawn was trimmed as smooth as velvet, and it was dotted with scrupulous groups of hydrangeas and cannas.

"I always understood that John Dent was well-to-do," Rebecca reflected comfortably. "I guess Agnes will have considerable. I've got enough, but it will come in handy for her schooling. She can have advantages."

The boy dragged the trunk up the fine gravel-walk, but before he reached the steps leading up to the piazza, for the house stood on a terrace, the front door opened and a fair, frizzled head of a very large and handsome woman appeared. She held up her black silk skirt, disclosing voluminous ruffles of starched embroidery, and waited

for Rebecca. She smiled placidly, her pink, double-chinned face widened and dimpled, but her blue eyes were wary and calculating. She extended her hand as Rebecca climbed the steps.

"This is Miss Flint, I suppose," said she.

"Yes, ma'am," replied Rebecca, noticing with bewilderment a curious expression compounded of fear and defiance on the other's face.

"Your letter only arrived this morning," said Mrs. Dent, in a steady voice. Her great face was a uniform pink, and her china-blue eyes were at once aggressive and veiled with secrecy.

"Yes, I hardly thought you'd get my letter," replied Rebecca. "I felt as if I could not wait to hear from you before I came. I supposed you would be so situated that you could have me a little while without putting you out too much, from what John used to write me about his circumstances, and when I had that money so unexpected I felt as if I must come for Agnes. I suppose you will be willing to give her up. You know she's my own blood, and of course she's no relation to you, though you must have got attached to her. I know from her picture what a sweet girl she must be, and John always said she looked like her own mother, and Grace was a beautiful woman, if she was my sister."

Rebecca stopped and stared at the other woman in amazement and alarm. The great handsome blonde creature stood speechless, livid, gasping, with her hand to her heart, her lips parted in a horrible caricature of a smile.

"Are you sick?" cried Rebecca, drawing near.
"Don't you want me to get you some water?"

Then Mrs. Dent recovered herself with a great effort. "It is nothing," she said. "I am subject to—spells. I am over it now. Won't you come in, Miss Flint?"

As she spoke, the beautiful, deep-rose color suffused her face, her blue eyes met her visitor's with the opaqueness of turquoise—with a revelation of blue, but a concealment of all behind.

Rebecca followed her hostess in, and the boy, who had waited quiescently, climbed the steps with the trunk. But before they entered the door a strange thing happened. On the upper terrace, close to the piazza-post, grew a great rose-bush, and on it, late in the season though it was, one small red, perfect rose.

Rebecca looked at it, and the other woman extended her hand with a quick gesture. "Don't you pick that rose!" she brusquely cried.

Rebecca drew herself up with stiff dignity.

"I ain't in the habit of picking other folks's roses without leave," said she.

As Rebecca spoke she started violently, and lost sight of her resentment, for something singular happened. Suddenly the rose-bush was agitated violently as if by a gust of wind, yet it was a remarkably still day. Not a leaf of the hydrangea standing on the terrace close to the rose trembled.

"What on earth——" began Rebecca, then she stopped with a gasp at the sight of the other woman's face. Although a face, it gave somehow

the impression of a desperately clutched hand of secrecy.

"Come in!" said she in a harsh voice, which seemed to come forth from her chest with no intervention of the organs of speech. "Come into the house. I'm getting cold out here."

"What makes that rose-bush blow so when there isn't any wind?" asked Rebecca, trembling with vague horror, yet resolute.

"I don't see as it is blowing," returned the woman calmly. And as she spoke, indeed, the bush was quiet.

"It was blowing," declared Rebecca.

"It isn't now," said Mrs. Dent. "I can't try to account for everything that blows out-of-doors. I have too much to do."

She spoke scornfully and confidently, with defiant, unflinching eyes, first on the bush, then on Rebecca, and led the way into the house.

"It looked queer," persisted Rebecca, but she followed, and also the boy with the trunk.

Rebecca entered an interior, prosperous, even elegant, according to her simple ideas. There were Brussels carpets, lace curtains, and plenty of brilliant upholstery and polished wood.

"You're real nicely situated," remarked Rebecca, after she had become a little accustomed to her new surroundings and the two women were seated at the tea-table.

Mrs. Dent stared with a hard complacency from behind her silver-plated service. "Yes, I be," said she.

"You got all the things new?" said Rebecca hesitatingly, with a jealous memory of her dead sister's bridal furnishings.

"Yes," said Mrs. Dent; "I was never one to want dead folks's things, and I had money enough of my own, so I wasn't beholden to John. I had the old duds put up at auction. They didn't bring much."

"I suppose you saved some for Agnes. She'll want some of her poor mother's things when she is grown up," said Rebecca with some indignation.

The defiant stare of Mrs. Dent's blue eyes waxed more intense. "There's a few things up garret," said she.

"She'll be likely to value them," remarked Rebecca. As she spoke she glanced at the window. "Isn't it most time for her to be coming home?" she asked.

"Most time," answered Mrs. Dent carelessly; "but when she gets over to Addie Slocum's she never knows when to come home."

"Is Addie Slocum her intimate friend?"

"Intimate as any."

"Maybe we can have her come out to see Agnes when she's living with me," said Rebecca wistfully. "I suppose she'll be likely to be homesick at first."

"Most likely," answered Mrs. Dent.

"Does she call you mother?" Rebecca asked.

"No, she calls me Aunt Emeline," replied the other woman shortly. "When did you say you were going home?"

"In about a week, I thought, if she can be

ready to go so soon," answered Rebecca with a surprised look.

She reflected that she would not remain a day longer than she could help after such an inhospitable look and question.

"Oh, as far as that goes," said Mrs. Dent, "it wouldn't make any difference about her being ready. You could go home whenever you felt that you must, and she could come afterward."

"Alone?"

"Why not? She's a big girl now, and you don't have to change cars."

"My niece will go home when I do, and not travel alone; and if I can't wait here for her, in the house that used to be her mother's and my sister's home, I'll go and board somewhere," returned Rebecca with warmth.

"Oh, you can stay here as long as you want to. You're welcome," said Mrs. Dent.

Then Rebecca started. "There she is!" she declared in a trembling, exultant voice. Nobody knew how she longed to see the girl.

"She isn't as late as I thought she'd be," said Mrs. Dent, and again that curious, subtle change passed over her face, and again it settled into that stony impassiveness.

Rebecca stared at the door, waiting for it to open. "Where is she?" she asked presently.

"I guess she's stopped to take off her hat in the entry," suggested Mrs. Dent.

Rebecca waited. "Why don't she come? It can't take her all this time to take off her hat."

For answer Mrs. Dent rose with a stiff jerk and threw open the door.

"Agnes!" she called. "Agnes!" Then she turned and eyed Rebecca. "She ain't there."

"I saw her pass the window," said Rebecca in bewilderment.

"You must have been mistaken."

"I know I did," persisted Rebecca.

"You couldn't have."

"I did. I saw first a shadow go over the ceiling, then I saw her in the glass there"—she pointed to a mirror over the sideboard opposite—"and then the shadow passed the window."

"How did she look in the glass?"

"Light and light-haired, with the light hair kind of tossing over her forehead."

"You couldn't have seen her."

"Was that like Agnes?"

"Like enough; but of course you didn't see her. You've been thinking so much about her that you thought you did."

"You thought *you* did."

"I thought I saw a shadow pass the window, but I must have been mistaken. She didn't come in, or we would have seen her before now. I knew it was too early for her to get home from Addie Slocum's, anyhow."

When Rebecca went to bed Agnes had not returned. Rebecca had resolved that she would not retire until the girl came, but she was very tired, and she reasoned with herself that she was foolish. Besides, Mrs. Dent suggested that Agnes

might go to the church social with Addie Slocum. When Rebecca suggested that she be sent for and told that her aunt had come, Mrs. Dent laughed meaningly.

"I guess you'll find out that a young girl ain't so ready to leave a sociable, where there's boys, to see her aunt," said she.

"She's too young," said Rebecca incredulously and indignantly.

"She's sixteen," replied Mrs. Dent; "and she's always been great for the boys."

"She's going to school four years after I get her before she thinks of boys," declared Rebecca.

"We'll see," laughed the other woman.

After Rebecca went to bed, she lay awake a long time listening for the sound of girlish laughter and a boy's voice under her window; then she fell asleep.

The next morning she was down early. Mrs. Dent, who kept no servants, was busily preparing breakfast.

"Don't Agnes help you about breakfast?" asked Rebecca.

"No, I let her lay," replied Mrs. Dent shortly.

"What time did she get home last night?"

"She didn't get home."

"What?"

"She didn't get home. She stayed with Addie. She often does."

"Without sending you word?"

"Oh, she knew I wouldn't worry."

"When will she be home?"

"Oh, I guess she'll be along pretty soon."

Rebecca was uneasy, but she tried to conceal it, for she knew of no good reason for uneasiness. What was there to occasion alarm in the fact of one young girl staying overnight with another? She could not eat much breakfast. Afterward she went out on the little piazza, although her hostess strove furtively to stop her.

"Why don't you go out back of the house? It's real pretty—a view over the river," she said.

"I guess I'll go out here," replied Rebecca. She had a purpose: to watch for the absent girl.

Presently Rebecca came hustling into the house through the sitting-room, into the kitchen where Mrs. Dent was cooking.

"That rose-bush!" she gasped.

Mrs. Dent turned and faced her.

"What of it?"

"It's a-blowing."

"What of it?"

"There isn't a mite of wind this morning."

Mrs. Dent turned with an inimitable toss of her fair head. "If you think I can spend my time puzzling over such nonsense as—" she began, but Rebecca interrupted her with a cry and a rush to the door.

"There she is now!" she cried.

She flung the door wide open, and curiously enough a breeze came in and her own gray hair tossed, and a paper blew off the table to the floor with a loud rustle, but there was nobody in sight.

"There's nobody here," Rebecca said.

She looked blankly at the other woman, who brought her rolling-pin down on a slab of pie-crust with a thud.

“I didn’t hear anybody,” she said calmly.

“*I saw somebody pass that window!*”

“You were mistaken again.”

“I know I saw somebody.”

“You couldn’t have. Please shut that door.”

Rebecca shut the door. She sat down beside the window and looked out on the autumnal yard, with its little curve of footpath to the kitchen door.

“What smells so strong of roses in this room?” she said presently. She sniffed hard.

“I don’t smell anything but these nutmegs.”

“It is not nutmeg.”

“I don’t smell anything else.”

“Where do you suppose Agnes is?”

“Oh, perhaps she has gone over the ferry to Porter’s Falls with Addie. She often does. Addie’s got an aunt over there, and Addie’s got a cousin, a real pretty boy.”

“You suppose she’s gone over there?”

“Mebbe. I shouldn’t wonder.”

“When should she be home?”

“Oh, not before afternoon.”

Rebecca waited with all the patience she could muster. She kept reassuring herself, telling herself that it was all natural, that the other woman could not help it, but she made up her mind that if Agnes did not return that afternoon she should be sent for.

When it was four o'clock she started up with resolution. She had been furtively watching the onyx clock on the sitting-room mantel; she had timed herself. She had said that if Agnes was not home by that time she should demand that she be sent for. She rose and stood before Mrs. Dent, who looked up coolly from her embroidery.

"I've waited just as long as I'm going to," she said. "I've come 'way from Michigan to see my own sister's daughter and take her home with me. I've been here ever since yesterday—twenty-four hours—and I haven't seen her. Now I'm going to. I want her sent for."

Mrs. Dent folded her embroidery and rose.

"Well, I don't blame you," she said. "It is high time she came home. I'll go right over and get her myself."

Rebecca heaved a sigh of relief. She hardly knew what she had suspected or feared, but she knew that her position had been one of antagonism if not accusation, and she was sensible of relief.

"I wish you would," she said gratefully, and went back to her chair, while Mrs. Dent got her shawl and her little white head-tie. "I wouldn't trouble you, but I do feel as if I couldn't wait any longer to see her," she remarked apologetically.

"Oh, it ain't any trouble at all," said Mrs. Dent as she went out. "I don't blame you; you have waited long enough."

Rebecca sat at the window watching breathlessly until Mrs. Dent came stepping through the

yard alone. She ran to the door and saw, hardly noticing it this time, that the rose-bush was again violently agitated, yet with no wind evident elsewhere.

“Where is she?” she cried.

Mrs. Dent laughed with stiff lips as she came up the steps over the terrace. “Girls will be girls,” she said. “She’s gone with Addie to Lincoln. Addie’s got an uncle who’s conductor on the train, and lives there, and he got ‘em passes, and they’re goin’ to stay to Addie’s Aunt Margaret’s a few days. Mrs. Slocum said Agnes didn’t have time to come over and ask me before the train went, but she took it on herself to say it would be all right, and——”

“Why hadn’t she been over to tell you?” Rebecca was angry, though not suspicious. She even saw no reason for her anger.

“Oh, she was putting up grapes. She was coming over just as soon as she got the black off her hands. She heard I had company, and her hands were a sight. She was holding them over sulphur matches.”

“You say she’s going to stay a few days?” repeated Rebecca dazedly.

“Yes; till Thursday, Mrs. Slocum said.”

“How far is Lincoln from here?”

“About fifty miles. It’ll be a real treat to her. Mrs. Slocum’s sister is a real nice woman.”

“It is goin’ to make it pretty late about my goin’ home.”

“If you don’t feel as if you could wait, I’ll get

her ready and send her on just as soon as I can," said Mrs. Dent sweetly.

"I'm going to wait," said Rebecca grimly.

The two women sat down again, and Mrs. Dent took up her embroidery.

"Is there any sewing I can do for her?" Rebecca asked finally in a desperate way. "If I can get her sewing along some——"

Mrs. Dent arose with alacrity and fetched a mass of white from the closet. "Here," she said, "if you want to sew the lace on this nightgown. I was going to put her to it, but she'll be glad enough to get rid of it. She ought to have this and one more before she goes. I don't like to send her away without some good underclothing."

Rebecca snatched at the little white garment and sewed feverishly.

That night she wakened from a deep sleep a little after midnight and lay a minute trying to collect her faculties and explain to herself what she was listening to. At last she discovered that it was the then popular strains of "The Maiden's Prayer" floating up through the floor from the piano in the sitting-room below. She jumped up, threw a shawl over her nightgown, and hurried downstairs trembling. There was nobody in the sitting-room; the piano was silent. She ran to Mrs. Dent's bedroom and called hysterically:

"Emeline! Emeline!"

"What is it?" asked Mrs. Dent's voice from the bed. The voice was stern, but had a note of consciousness in it.

"Who—who was that playing 'The Maiden's Prayer' in the sitting-room, on the piano?"

"I didn't hear anybody."

"There was someone."

"I didn't hear anything."

"I tell you there was someone. But—*there ain't anybody there.*"

"I didn't hear anything."

"I did—somebody playing 'The Maiden's Prayer' on the piano. Has Agnes got home? I want to know."

"Of course Agnes hasn't got home," answered Mrs. Dent with rising inflection. "Be you gone crazy over that girl? The last boat from Porter's Falls was in before we went to bed. Of course she ain't come."

"I heard —"

"You were dreaming."

"I wasn't; I was broad awake."

Rebecca went back to her chamber and kept her lamp burning all night.

The next morning her eyes upon Mrs. Dent were wary and blazing with suppressed excitement. She kept opening her mouth as if to speak, then frowning, and setting her lips hard. After breakfast she went upstairs, and came down presently with her coat and bonnet.

"Now, Emeline," she said, "I want to know where the Slocums live."

Mrs. Dent gave a strange, long, half-lidded glance at her. She was finishing her coffee.

"Why?" she asked.

"I'm going over there and find out if they have heard anything from her daughter and Agnes since they went away. I don't like what I heard last night."

"You must have been dreaming."

"It don't make any odds whether I was or not. Does she play 'The Maiden's Prayer' on the piano? I want to know."

"What if she does? She plays it a little, I believe. I don't know. She don't half play it, anyhow; she ain't got an ear."

"That wasn't half played last night. I don't like such things happening. I ain't superstitious, but I don't like it. I'm going. Where do the Slocums live?"

"You go down the road over the bridge past the old grist mill, then you turn to the left; it's the only house for half a mile. You can't miss it. It has a barn with a ship in full sail on the cupola."

"Well, I'm going. I don't feel easy."

About two hours later Rebecca returned. There were red spots on her cheeks. She looked wild. "I've been there," she said, "and there isn't a soul at home. Something *has* happened."

"What has happened?"

"I don't know. Something. I had a warning last night. There wasn't a soul there. They've been sent for to Lincoln."

"Did you see anybody to ask?" asked Mrs. Dent with thinly concealed anxiety.

"I asked the woman that lives on the turn of the road. She's stone deaf. I suppose you know.

She listened while I screamed at her to know where the Slocums were, and then she said, 'Mrs. Smith don't live here.' I didn't see anybody on the road, and that's the only house. What do you suppose it means?"

"I don't suppose it means much of anything," replied Mrs. Dent coolly. "Mr. Slocum is conductor on the railroad, and he'd be away anyway, and Mrs. Slocum often goes early when he does, to spend the day with her sister in Porter's Falls. She'd be more likely to go away than Addie."

"And you don't think anything has happened?" Rebecca asked with diminishing distrust before the reasonableness of it.

"Land, no!"

Rebecca went upstairs to lay aside her coat and bonnet. But she came hurrying back with them still on.

"Who's been in my room?" she gasped. Her face was pale as ashes.

Mrs. Dent also paled as she regarded her.

"What do you mean?" she asked slowly.

"I found when I went upstairs that—little nightgown of—Agnes's on—the bed, laid out. It was—*laid out*. The sleeves were folded across the bosom, and there was that little red rose between them. Emeline, what is it? Emeline, what's the matter? Oh!"

Mrs. Dent was struggling for breath in great, choking gasps. She clung to the back of a chair. Rebecca, trembling herself so she could scarcely keep on her feet, got her some water.

As soon as she recovered herself Mrs. Dent regarded her with eyes full of the strangest mixture of fear and horror and hostility.

"What do you mean talking so?" she said in a hard voice.

"*It is there.*"

"Nonsense. You threw it down and it fell that way."

"It was folded in my bureau drawer."

"It couldn't have been."

"Who picked that red rose?"

"Look on the bush," Mrs. Dent replied shortly.

Rebecca looked at her; her mouth gaped. She hurried out of the room. When she came back her eyes seemed to protrude. (She had in the meantime hastened upstairs, and come down with tottering steps, clinging to the banisters.)

"Now I want to know what all this means?" she demanded.

"What what means?"

"The rose is on the bush, and it's gone from the bed in my room! Is this house haunted, or what?"

"I don't know anything about a house being haunted. I don't believe in such things. Be you crazy?" Mrs. Dent spoke with gathering force. The color flashed back to her cheeks.

"No," said Rebecca shortly. "I ain't crazy yet, but I shall be if this keeps on much longer. I'm going to find out where that girl is before night."

Mrs. Dent eyed her.

"What be you going to do?"

"I'm going to Lincoln."

A faint, triumphant smile overspread Mrs. Dent's large face.

"You can't," said she; "there ain't any train."

"No train?"

"No; there ain't any afternoon train from the Falls to Lincoln."

"Then I'm going over to the Slocums' again to-night."

However, Rebecca did not go; such a rain came up as deterred even her resolutions, and she had only her best dresses with her. Then in the evening came the letter from the Michigan village which she had left nearly a week ago. It was from her cousin, a single woman, who had come to keep her house while she was away. It was a pleasant, unexciting letter enough, all the first of it, and related mostly how she missed Rebecca; how she hoped she was having pleasant weather and kept her health; and how her friend, Mrs. Greenaway, had come to stay with her since she had felt lonesome the first night in the house; how she hoped Rebecca would have no objections to this, although nothing had been said about it, since she had not realized that she might be nervous alone. The cousin was painfully conscientious, hence the letter. Rebecca smiled in spite of her disturbed mind as she read it. Then her eye caught the postscript. That was in a different hand, purporting to be written by the friend, Mrs. Hannah Greenaway, informing her that the cousin

had fallen down the cellar stairs and broken her hip, and was in a dangerous condition, and begging Rebecca to return at once, as she herself was rheumatic and unable to nurse her properly, and no one else could be obtained.

Rebecca looked at Mrs. Dent, who had come to her room with the letter quite late; it was half-past nine, and she had gone upstairs for the night.

“Where did this come from?” she asked.

“Mr. Amblecrom brought it,” she replied.

“Who’s he?”

“The postmaster. He often brings the letters that come on the late mail. He knows I ain’t anybody to send. He brought yours about your coming. He said he and his wife came over on the ferry-boat with you.”

“I remember him,” Rebecca replied shortly.
“There’s bad news in this letter.”

Mrs. Dent’s face took on an expression of serious inquiry.

“Yes, my Cousin Harriet has fallen down the cellar stairs—they were always dangerous—and she’s broken her hip, and I’ve got to take the first train home to-morrow.”

“You don’t say so. I’m dreadfully sorry.”

“No, you ain’t sorry!” said Rebecca, with a look as if she leaped. “You’re glad. I don’t know why, but you’re glad. You’ve wanted to get rid of me for some reason ever since I came: I don’t know why. You’re a strange woman. Now you’ve got your way, and I hope you’re satisfied.”

"How you talk."

Mrs. Dent spoke in a faintly injured voice, but there was a light in her eyes.

"I talk the way it is. Well, I'm going tomorrow morning, and I want you, just as soon as Agnes Dent comes home, to send her out to me. Don't you wait for anything. You pack what clothes she's got, and don't wait even to mend them, and you buy her ticket. I'll leave the money, and you send her along. She don't have to change cars. You start her off, when she gets home, on the next train!"

"Very well," replied the other woman. She had an expression of covert amusement.

"Mind you do it."

"Very well, Rebecca."

Rebecca started on her journey the next morning. When she arrived, two days later, she found her cousin in perfect health. She found, moreover, that the friend had not written the postscript in the cousin's letter. Rebecca would have returned to Ford Village the next morning, but the fatigue and nervous strain had been too much for her. She was not able to move from her bed. She had a species of low fever induced by anxiety and fatigue. But she could write, and she did, to the Slocums, and she received no answer. She also wrote to Mrs. Dent; she even sent numerous telegrams, with no response. Finally she wrote to the postmaster, and an answer arrived by the first possible mail. The letter was short, curt, and to the purpose. Mr. Amblecrom, the post-

master, was a man of few words, and especially wary as to his expressions in a letter.

“Dear Madam,” he wrote, “your favor rec’ed. No Slocums in Ford Village. All dead. Addie ten years ago, her mother two years later, her father five. House vacant. Mrs. John Dent said to have neglected stepdaughter. Girl was sick. Medicine not given. Talk of taking action. Not enough evidence. House said to be haunted. Strange sights and sounds. Your niece, Agnes Dent, died a year ago, about this time.

“Yours truly,
“THOMAS AMBLECROM.”

MARY ELEANOR WILKINS FREEMAN.

AUGUST 26

GULLIVER'S TRAVELS

ON THE 16th day of June, 1703, a boy on the top-mast discovered land. On the 17th we came in full view of a great island or continent (for we knew not whether) on the south side whereof was a small neck of land jutting out into the sea, and a creek too shallow to hold a ship of above one hundred tons. We cast anchor within a league of this creek, and our Captain sent a dozen of his men well armed in the long-boat, with vessels for water if any could be found. I desired his leave to go with them, that I might see the country, and make what discoveries I could. When we came to land we saw no river or spring, nor any sign of inhabitants. Our men therefore wandered on the shore to find out some fresh water near the sea, and I walked alone about a mile on the other side, where I observed the country all barren and rocky. I now began to be weary, and seeing nothing to entertain my curiosity, I returned gently down towards the creek; and the sea being full in my view, I saw our men already got into the boat, and rowing for life to the ship. I was going to hollow after them, although it had been to little purpose, when I observed a huge

creature walking after them in the sea, as fast as he could: he waded not much deeper than his knees, and took prodigious strides: but our men had the start of him half a league, and the sea thereabouts being full of sharp-pointed rocks, the monster was not able to overtake the boat. This I was afterwards told, for I durst not stay to see the issue of that adventure; but ran as fast as I could the way I first went, and then climbed up a steep hill, which gave me some prospect of the country. I found it fully cultivated; but that which first surprised me was the length of the grass, which in those grounds that seemed to be kept for hay, was about twenty foot high.

I fell into a high road, for so I took it to be, though it served to the inhabitants only as a foot-path through a field of barley. Here I walked on for some time, but could see little on either side, it being now near harvest, and the corn rising at least forty foot. I was an hour walking to the end of this field, which was fenced in with a hedge of at least one hundred and twenty foot high, and the trees so lofty that I could make no computation of their altitude. There was a stile to pass from this field into the next. It had four steps, and a stone to cross over when you came to the uppermost. It was impossible for me to climb this stile, because every step was six foot high, and the upper stone above twenty. I was endeavouring to find some gap in the hedge, when I discovered one of the inhabitants in the next field, advancing towards the stile, of the same

size with him whom I saw in the sea pursuing our boat. He appeared as tall as an ordinary spire-steeple, and took about ten yards at every stride, as near as I could guess. I was struck with the utmost fear and astonishment, and ran to hide myself in the corn, from whence I saw him at the top of the stile, looking back into the next field on the right hand, and heard him call in a voice many degrees louder than a speaking-trumpet; but the noise was so high in the air, that at first I certainly thought it was thunder. Whereupon seven monsters like himself came towards him with reaping-hooks in their hands, each hook about the largeness of six scythes. These people were not so well clad as the first, whose servants or labourers they seemed to be: for, upon some words he spoke, they went to reap the corn in the field where I lay. I kept from them at as great a distance as I could, but was forced to move with extreme difficulty, for the stalks of the corn were sometimes not above a foot distant, so that I could hardly squeeze my body betwixt them. However, I made a shift to go forwards till I came to a part of the field where the corn had been laid by the rain and wind. Here it was impossible for me to advance a step; for the stalks were so interwoven that I could not creep through, and the beards of the fallen ears so strong and pointed that they pierced through my clothes into my flesh. At the same time I heard the reapers not above an hundred yards behind me. Being quite dispirited with toil, and wholly overcome by grief

and despair, I lay down between two ridges, and heartily wished I might there end my days. I bemoaned my desolate widow, and fatherless children. I lamented my own folly and wilfulness in attempting a second voyage against the advice of all my friends and relations. In this terrible agitation of mind I could not forbear thinking of Lilliput, whose inhabitants looked upon me as the greatest prodigy that ever appeared in the world; where I was able to draw an Imperial Fleet in my hand, and perform those other actions which will be recorded for ever in the chronicles of that empire, while posterity shall hardly believe them, although attested by millions. I reflected what a mortification it must prove to me to appear as inconsiderable in this nation as one single Lilliputian would be amongst us. But this I conceived was to be the least of my misfortunes: for, as human creatures are observed to be more savage and cruel in proportion to their bulk, what could I expect but to be a morsel in the mouth of the first among these enormous barbarians that should happen to seize me? Undoubtedly philosophers are in the right when they tell us, that nothing is great or little otherwise than by comparison. It might have pleased fortune to have let the Lilliputians find some nation, where the people were as diminutive with respect to them, as they were to me. And who knows but that even this prodigious race of mortals might be equally overmatched in some distant part of the world, whereof we have yet no discovery?

Scared and confounded as I was, I could not forbear going on with these reflections, when one of the reapers approaching within ten yards of the ridge where I lay, made me apprehend that with the next step I should be squashed to death under his foot, or cut in two with his reaping-hook. And therefore when he was again about to move, I screamed as loud as fear could make me. Whereupon the huge creature trod short, and looking round about under him for some time, at last espied me as I lay on the ground. He considered a while with the caution of one who endeavours to lay hold on a small dangerous animal in such a manner that it shall not be able either to scratch or bite him, as I myself have sometimes done with a weasel in England. At length he ventured to take me up behind by the middle between his forefinger and thumb, and brought me within three yards of his eyes, that he might behold my shape more perfectly. I guessed his meaning, and my good fortune gave me so much presence of mind, that I resolved not to struggle in the least as he held me in the air about sixty foot from the ground, although he grievously pinched my sides, for fear I should slip through his fingers. All I ventured was to raise my eyes towards the sun, and place my hands together in a supplicating posture, and to speak some words in an humble melancholy tone, suitable to the condition I then was in. For I apprehended every moment that he would dash me against the ground, as we usually do any little hateful animal which we have

a mind to destroy. But my good star would have it, that he appeared pleased with my voice and gestures, and began to look upon me as a curiosity, much wondering to hear me pronounce articulate words, although he could not understand them. In the meantime I was not able to forbear groaning and shedding tears, and turning my head towards my sides; letting him know, as well as I could, how cruelly I was hurt by the pressure of his thumb and finger. He seemed to apprehend my meaning; for, lifting up the lappet of his coat, he put me gently into it, and immediately ran along with me to his master, who was a substantial farmer, and the same person I had first seen in the field.

THE KING ENQUIRES ABOUT ENGLAND

I began my discourse by informing his Majesty, that our dominions consisted of two islands, which composed three mighty kingdoms under one sovereign, beside our plantations in America. I dwelt long upon the fertility of our soil, and the temperature of our climate. I then spoke at large upon the constitution of an English Parliament, partly made up of an illustrious body called the House of Peers, persons of the noblest blood, and of the most ancient and ample patrimonies. I described that extraordinary care always taken of their education in arts and arms, to qualify them for being counsellors born to the king and kingdom; to have a share in the legislature; to be members of the highest Court of Judicature

from whence there could be no appeal; and to be champions always ready for the defence of their prince and country, by their valour, conduct, and fidelity. That these were the ornament and bulwark of the kingdom, worthy followers of their most renowned ancestors, whose honour had been the reward of their virtues, from which their posterity were never once known to degenerate. To these were joined several holy persons, as part of that assembly, under the title of Bishops, whose peculiar business it is to take care of religion, and of those who instruct the people therein. These were searched and sought out through the whole nation, by the prince and his wisest counsellors, among such of the priesthood as were most deservedly distinguished by the sanctity of their lives, and the depth of their erudition; who were indeed the spiritual fathers of the clergy and the people.

That the other part of the Parliament consisted of an assembly called the House of Commons, who were all principal gentlemen, freely picked and culled out by the people themselves, for their great abilities and love of their country, to represent the wisdom of the whole nation. And these two bodies make up the most august assembly in Europe, to whom, in conjunction with the prince, the whole legislature is committed.

I then descended to the Courts of Justice, over which the Judges, those venerable sages and interpreters of the law, presided, for determining the disputed rights and properties of men, as well

as for the punishment of vice, and protection of innocence. I mentioned the prudent management of our treasury; the valour and achievements of our forces by sea and land. I computed the number of our people, by reckoning how many millions there might be of each religious sect, or political party among us. I did not omit even our sports and pastimes, or any other particular which I thought might redound to the honour of my country. And I finished all with a brief historical account of affairs and events in England for about an hundred years past.

This conversation was not ended under five audiences, each of several hours, and the King heard the whole with great attention, frequently taking notes of what I spoke, as well as memorandums of what questions he intended to ask me.

When I had put an end to these long discourses, his Majesty in a sixth audience consulting his notes, proposed many doubts, queries, and objections, upon every article. He asked what methods were used to cultivate the minds and bodies of our young nobility, and in what kind of business they commonly spent the first and teachable part of their lives. What course was taken to supply that assembly when any noble family became extinct. What qualifications were necessary in those who are to be created new lords: whether the humour of the prince, a sum of money to a court lady, or a prime minister, or a design of strengthening a party opposite to the public in-

terest, ever happened to be motives in those advancements. What share of knowledge these lords had in the laws of their country, and how they came by it, so as to enable them to decide the properties of their fellow-subjects in the last resort. Whether they were always so free from avarice, partialities, or want, that a bribe, or some other sinister view, could have no place among them. Whether those holy lords I spoke of were always promoted to that rank upon account of their knowledge in religious matters, and the sanctity of their lives, had never been compliers with the times, while they were common priests, or slavish prostitute chaplains to some nobleman, whose opinions they continued servilely to follow after they were admitted into that assembly.

He then desired to know what arts were practised in electing those whom I called commoners: whether a stranger with a strong purse might not influence the vulgar voters to choose him before their own landlord, or the most considerable gentleman in the neighbourhood. How it came to pass, that people were so violently bent upon getting into this assembly, which I allowed to be a great trouble and expense, often to the ruin of their families, without any salary or pension: because this appeared such an exalted strain of virtue and public spirit, that his Majesty seemed to doubt it might possibly not be always sincere: and he desired to know whether such zealous gentlemen could have any views of refunding

themselves for the charges and trouble they were at, by sacrificing the public good to the designs of a weak and vicious prince in conjunction with a corrupted ministry. He multiplied his questions, and sifted me thoroughly upon every part of this head, proposing numberless enquiries and objections, which I think it not prudent or convenient to repeat.

Upon what I said in relation to our Courts of Justice, his Majesty desired to be satisfied in several points: and this I was the better able to do, having been formerly almost ruined by a long suit in chancery, which was decreed for me with costs. He asked, what time was usually spent in determining between right and wrong, and what degree of expense. Whether advocates and orators had liberty to plead in causes manifestly known to be unjust, vexatious, or oppressive. Whether party in religion or politics were observed to be of any weight in the scale of justice. Whether those pleading orators were persons educated in the general knowledge of equity, or only in provincial, national, and other local customs. Whether they or their judges had any part in penning those laws which they assumed the liberty of interpreting and glossing upon at their pleasure. Whether they had ever at different times pleaded for and against the same cause, and cited precedents to prove contrary opinions. Whether they were a rich or a poor corporation. Whether they received any pecuniary reward for pleading or delivering their opinions. And particularly, whether

they were ever admitted as members in the lower senate.

He fell next upon the management of our treasury; and said, he thought my memory had failed me, because I computed our taxes at about five or six millions a year, and when I came to mention the issues, he found they sometimes amounted to more than double; for the notes he had taken were very particular in this point, because he hoped, as he told me, that the knowledge of our conduct might be useful to him, and he could not be deceived in his calculations. But, if what I told him were true, he was still at a loss how a kingdom could run out of its estate like a private person. He asked me, who were our creditors; and where we should find money to pay them. He wondered to hear me talk of such chargeable and expensive wars; that certainly we must be a quarrelsome people, or live among very bad neighbours, and that our generals must needs be richer than our kings. He asked what business we had out of our own islands, unless upon the score of trade or treaty, or to defend the coasts with our fleet. Above all, he was amazed to hear me talk of a mercenary standing army in the midst of peace, and among a free people. He said, if we were governed by our own consent in the persons of our representatives, he could not imagine of whom we were afraid, or against whom we were to fight; and would hear my opinion, whether a private man's house might not better be defended by himself, his children, and family, than by half

a dozen rascals picked up at a venture in the streets, for small wages, who might get an hundred times more by cutting their throats.

He laughed at my odd kind of arithmetic (as he was pleased to call it) in reckoning the numbers of our people by a computation drawn from the several sects among us in religion and politics. He said, he knew no reason why those who entertain opinions prejudicial to the public, should be obliged to change, or should not be obliged to conceal them. And as it was tyranny in any government to require the first, so it was weakness not to enforce the second: for a man may be allowed to keep poisons in his closet, but not to vend them about for cordials.

He observed, that among the diversions of our nobility and gentry, I had mentioned gaming. He desired to know at what age this entertainment was usually taken up, and when it was laid down; how much of their time it employed; whether it ever went so high as to affect their fortunes; whether mean, vicious people, by their dexterity in that art, might not arrive at great riches, and sometimes keep our very nobles in dependence, as well as habituate them to vile companions, wholly take them from the improvement of their minds, and force them, by the losses they have received, to learn and practise that infamous dexterity upon others.

He was perfectly astonished with the historical account I gave him of our affairs during the last century, protesting it was only an heap of con-

spiracies, rebellions, murders, massacres, revolutions, banishments, the very worst effects that avarice, faction, hypocrisy, perfidiousness, cruelty, madness, hatred, envy, lust, malice, or ambition, could produce.

His Majesty, in another audience, was at the pains to recapitulate the sum of all I had spoken; compared the questions he made with the answers I had given; then taking me into his hands, and stroking me gently, delivered himself in these words, which I shall never forget, nor the manner he spoke them in: My little friend Grildrig, you have made a most admirable panegyric upon your country; you have clearly proved that ignorance, idleness, and vice, are the proper ingredients for qualifying a legislator: that laws are best explained, interpreted, and applied by those whose interest and abilities lie in perverting, confounding, and eluding them. I observe among you some lines of an institution, which in its original might have been tolerable, but these half erased, and the rest wholly blurred and blotted by corruptions. It doth not appear from all you have said, how any one virtue is required towards the procurement of any one station among you; much less that men are ennobled on account of their virtue, that priests are advanced for their piety or learning, soldiers for their conduct or valour, judges for their integrity, senators for the love of their country, or counsellors for their wisdom. As for yourself (continued the King), who have spent the greatest part of your life in travelling, I am well

disposed to hope you may hitherto have escaped many vices of your country. But by what I have gathered from your own relation, and the answers I have with much pains wringed and extorted from you, I cannot but conclude the bulk of your natives to be the most pernicious race of little odious vermin that nature ever suffered to crawl upon the surface of the earth.

JONATHAN SWIFT.

AUGUST 27

SWEETNESS AND LIGHT

THE disparagers of culture make its motive curiosity; sometimes, indeed, they make its motive mere exclusiveness and vanity. The culture which is supposed to plume itself on a smattering of Greek and Latin is a culture which is begotten by nothing so intellectual as curiosity; it is valued either out of sheer vanity and ignorance or else as an engine of social and class distinction, separating its holder, like a badge or title, from other people who have not got it. No serious man would call this *culture*, or attach any value to it, as culture, at all. To find the real ground for the very different estimate which serious people will set upon culture, we must find some motive for culture in the terms of which may lie a real ambiguity; and such a motive the word *curiosity* gives us.

I have before now pointed out that we English do not, like the foreigners, use this word in a good sense as well as in a bad sense. With us the word is always used in a somewhat disapproving sense. A liberal and intelligent eagerness about the things of the mind may be meant by a foreigner when he speaks of curiosity, but with us the word always

conveys a certain notion of frivolous and unedifying activity. In the *Quarterly Review*, some little time ago, was an estimate of the celebrated French critic, M. Sainte-Beuve, and a very inadequate estimate it in my judgment was. And its inadequacy consisted chiefly in this: that in our English way it left out of sight the double sense really involved in the word *curiosity*, thinking enough was said to stamp M. Sainte-Beuve with blame if it was said that he was impelled in his operations as a critic by curiosity, and omitting either to perceive that M. Sainte-Beuve himself, and many other people with him, would consider that this was praiseworthy and not blameworthy, or to point out why it ought really to be accounted worthy of blame and not of praise. For as there is a curiosity about intellectual matters which is futile, and merely a disease, so there is certainly a curiosity,—a desire after the things of the mind simply for their own sakes and for the pleasure of seeing them as they are,—which is, in an intelligent being, natural and laudable. Nay, and the very desire to see things as they are implies a balance and regulation of mind which is not often attained without fruitful effort, and which is the very opposite of the blind and diseased impulse of mind which is what we mean to blame when we blame curiosity. Montesquieu says: “The first motive which ought to impel us to study is the desire to augment the excellence of our nature, and to render an intelligent being yet more intelligent.” This is the true ground to assign for the genuine

scientific passion, however manifested, and for culture, viewed simply as a fruit of this passion; and it is a worthy ground, even though we let the term *curiosity* stand to describe it.

But there is of culture another view, in which not solely the scientific passion, the sheer desire to see things as they are, natural and proper in an intelligent being, appears as the ground of it. There is a view in which all the love of our neighbour, the impulses toward action, help, and beneficence, the desire for removing human error, clearing human confusion, and diminishing human misery, the noble aspiration to leave the world better and happier than we found it,—motives eminently such as are called social,—come in as part of the grounds of culture, and the main and preëminent part. Culture is then properly described not as having its origin in curiosity, but as having its origin in the love of perfection; it is *a study of perfection*. It moves by the force, not merely or primarily of the scientific passion for pure knowledge, but also of the moral and social passion for doing good. As, in the first view of it, we took for its worthy motto Montesquieu's words: "To render an intelligent being yet more intelligent!" so, in the second view of it, there is no better motto which it can have than these words of Bishop Wilson: "To make reason and the will of God prevail!"

Only, whereas the passion for doing good is apt to be overhasty in determining what reason and the will of God say, because its turn is for acting

rather than thinking and it wants to be beginning to act; and whereas it is apt to take its own conceptions, which proceed from its own state of development and share in all the imperfections and immaturities of this, for a basis of action; what distinguishes culture is, that it is possessed by the scientific passion as well as by the passion of doing good; that it demands worthy notions of reason and the will of God, and does not readily suffer its own crude conceptions to substitute themselves for them. And knowing that no action or institution can be salutary and stable which is not based on reason and the will of God, it is not so bent on acting and instituting, even with the great aim of diminishing human error and misery ever before its thoughts, but that it can remember that acting and instituting are of little use, unless we know how and what we ought to act and to institute.

This culture is more interesting and more far-reaching than that other, which is founded solely on the scientific passion for knowing. But it needs times of faith and ardor, times when the intellectual horizon is opening and widening all round us, to flourish it. And is not the close and bounded intellectual horizon within which we have long lived and moved now lifting up, and are not new lights finding free passage to shine in upon us? For a long time there was no passage for them to make their way in upon us, and then it was of no use to think of adapting the world's action to them. Where was the hope of making reason and the will of God prevail among people who had a

routine which they had christened reason and the will of God, in which they were inextricably bound, and beyond which they had no power of looking? But now the iron force of adhesion to the old routine—social, political, religious—has wonderfully yielded; the iron force of exclusion of all which is new has wonderfully yielded. The danger now is, not that people should obstinately refuse to allow anything but their old routine to pass for reason and the will of God, but either that they should allow some novelty or other to pass for these too easily, or else that they should underrate the importance of them altogether, and think it enough to follow action for its own sake, without troubling themselves to make reason and the will of God prevail therein. Now, then, is the moment for culture to be of service, culture which believes in making reason and the will of God prevail, believes in perfection, is the study and pursuit of perfection, and is no longer debarred, by a rigid, invincible exclusion of whatever is new, from getting acceptance for its ideas, simply because they are new.

The moment this view of culture is seized, the moment it is regarded not solely as the endeavor to see things as they are, to draw towards a knowledge of the universal order which seems to be intended and aimed at in the world, and which it is a man's happiness to go along with or his misery to go counter to,—to learn, in short, the will of God,—the moment, I say, culture is considered not merely as the endeavor to *see* and *learn* this, but

as the endeavor, also, to make it *prevail* the moral, social, and beneficent character of culture becomes manifest. The mere endeavor to see and learn the truth for our own personal satisfaction is indeed a commencement for making it prevail, a preparing the way for this, which always serves this, and is wrongly, therefore, stamped with blame absolutely in itself and not only in its caricature and degeneration. But perhaps it has got stamped with blame, and disparaged with the dubious title of curiosity, because in comparison with this wider endeavor of such great and plain utility it looks selfish, petty, and unprofitable.

And religion, the greatest and most important of the efforts by which the human race has manifested its impulse to perfect itself,—religion, that voice of the deepest human experience,—does not only enjoin and sanction the aim which is the great aim of culture, the aim of setting ourselves to ascertain what perfection is and to make it prevail; but also, in determining generally in what human perfection consists, religion comes to a conclusion identical with that which culture,—culture seeking the determination of this question through *all* the voices of human experience which have been heard upon it, of art, science, poetry, philosophy, history, as well as of religion, in order to give a great fulness and certainty to its solution,—likewise reaches. Religion says: *The kingdom of God is within you*; and culture, in like manner, places human perfection in an *internal* condition, in the growth and predominance of our

humanity proper, as distinguished from our animality. It places it in the ever-increasing efficacy and in the general harmonious expansion of those gifts of thought and feeling, which make the peculiar dignity, wealth, and happiness of human nature. As I have said on a former occasion: "It is in making endless additions to itself in the endless expansion of its powers, in endless growth in wisdom and beauty, that the spirit of the human race finds its ideal. To reach this ideal, culture is an indispensable aid, and that is the true value of culture." Not a having and a resting, but a growing and a becoming, is the character of perfection as culture conceives it; and here, too, it coincides with religion.

And because men are all members of one great whole, and the sympathy which is in human nature will not allow one member to be indifferent to the rest or to have a perfect welfare independent of the rest, the expansion of our humanity, to suit the idea of perfection which culture forms, must be a *general* expansion. Perfection, as culture conceives it, is not possible while the individual remains isolated. The individual is required, under pain of being stunted and enfeebled in his own development if he disobeys, to carry others along with him in his march towards perfection, to be continually doing all he can to enlarge and increase the volume of the human stream sweeping thitherward. And here, once more, culture lays on us the same obligation as religion, which says, as Bishop Wilson has ad-

mirably put it, that “to promote the kingdom of God is to increase and hasten one’s own happiness.”

But, finally, perfection—as culture from a thorough disinterested study of human nature and human experience learns to conceive it,—is a harmonious expansion of *all* the powers which make the beauty and worth of human nature, and is not consistent with the over-development of any one power at the expense of the rest. Here culture goes beyond religion, as religion is generally conceived by us.

If culture, then, is a study of perfection, and of harmonious perfection, general perfection, and perfection which consists in becoming something rather than in having something, in an inward condition of the mind and spirit, not in an outward set of circumstances,—it is clear that culture, instead of being the frivolous and useless thing which Mr. Bright, and Mr. Frederic Harrison, and many other Liberals are apt to call it, has a very important function to fulfil for mankind. And this function is particularly important in our modern world, of which the whole civilization is, to a much greater degree than the civilization of Greece and Rome, mechanical and external, and tends constantly to become more so. But above all in our own country has culture a weighty part to perform, because here that mechanical character, which civilization tends to take everywhere, is shown in the most eminent degree. Indeed nearly all the characters of perfection, as culture



MATTHEW ARNOLD

teaches us to fix them, meet in this country with some powerful tendency which thwarts them and sets them at defiance. The idea of perfection as an *inward* condition of the mind and spirit is at variance with the mechanical and material civilization in esteem with us, and nowhere, as I have said, so much in esteem as with us. The idea of perfection as a *general* expansion of the human family is at variance with our strong individualism, our hatred of all limits to the unrestrained swing of the individual's personality, our maxim of "every man for himself." Above all, the idea of perfection as a *harmonious* expansion of human nature is at variance with our want of flexibility, with our inaptitude for seeing more than one side of a thing, with our intense energetic absorption in the particular pursuit we happen to be following. So culture has a rough task to achieve in this country. Its preachers have, and are likely long to have, a hard time of it, and they will much oftener be regarded, for a great while to come, as elegant or spurious Jeremiahs than as friends and benefactors. That, however, will not prevent their doing in the end good service if they persevere. And, meanwhile, the mode of action they have to pursue, and the sort of habits they must fight against, ought to be made quite clear for every one to see, who may be willing to look at the matter attentively and dispassionately.

. . . The point of view of culture, keeping the mark of human perfection simply and broadly in

view, and not assigning to this perfection, as religion or utilitarianism assigns to it, a special and limited character, this point of view, I say, of culture is best given by these words of Epictetus:—“It is a sign of *ἀφνία*,” says he,—that is, of a nature not finely tempered,—“to give yourselves up to things which relate to the body; to make, for instance, a great fuss about exercise, a great fuss about eating, a great fuss about drinking, a great fuss about walking, a great fuss about riding. All these things ought to be done merely by the way: the formation of the spirit and character must be our real concern.” This is admirable; and, indeed, the Greek word *εὐφνία*, a finely tempered nature, gives exactly the notion of perfection as culture brings us to conceive it: a harmonious perfection, a perfection in which the characters of beauty and intelligence are both present, which unites “the two noblest of things,”—as Swift, who of one of the two, at any rate, had himself all too little, most happily calls them in his *Battle of the Books*,—“the two noblest of things, *sweetness and light*.” The *εὐφνής* is the man who tends toward sweetness and light; the *ἀφνής*, on the other hand, is our Philistine. The immense spiritual significance of the Greeks is due to their having been inspired with this central and happy idea of the essential character of human perfection; and Mr. Bright’s misconception of culture, as a smattering of Greek and Latin, comes itself, after all, from this wonderful significance of the Greeks having affected the very machinery of our

education, and is in itself a kind of homage to it.

In thus making sweetness and light to be characters of perfection, culture is of like spirit with poetry, follows one law with poetry. Far more than on our freedom, our population, and our industrialism, many amongst us rely upon our religious organizations to save us. I have called religion a yet more important manifestation of human nature than poetry, because it has worked on a broader scale for perfection, and with greater masses of men. But the idea of beauty and of a human nature perfect on all its sides, which is the dominant idea of poetry, is a true and invaluable idea, though it has not yet had the success that the idea of conquering the obvious faults of our animality, and of a human nature perfect on the moral side,—which is the dominant idea of religion,—has been enabled to have; and it is destined, adding to itself the religious idea of a devout energy, to transform and govern the other.

. . . The pursuit of perfection, then, is the pursuit of sweetness and light. He who works for sweetness and light, works to make reason and the will of God prevail. He who works for machinery, he who works for hatred, works only for confusion. Culture looks beyond machinery, culture hates hatred; culture has one great passion, the passion for sweetness and light. It has one even yet greater!—the passion for making them *prevail*. It is not satisfied till we *all* come to a perfect man; it knows that the sweetness and light of the few

must be imperfect until the raw and unkindled masses of humanity are touched with sweetness and light. If I have not shrunk from saying that we must work for sweetness and light, so neither have I shrunk from saying that we must have a broad basis, must have sweetness and light for as many as possible. Again and again I have insisted how those are the happy moments of humanity, how those are the marking epochs of a people's life, how those are the flowering times for literature and art and all the creative power of genius, when there is a *national* glow of life and thought, when the whole of society is in the fullest measure permeated by thought, sensible to beauty, intelligent and alive. Only it must be *real* thought and *real* beauty; *real* sweetness and *real* light. Plenty of people will try to give the masses, as they call them, an intellectual food prepared and adapted in the way they think proper for the actual condition of the masses. The ordinary popular literature is an example of this way of working on the masses. Plenty of people will try to indoctrinate the masses with the set of ideas and judgments constituting the creed of their own profession or party. Our religious and political organizations give an example of this way of working on the masses. I condemn neither way; but culture works differently. It does not try to teach down to the level of inferior classes; it does not try to win them for this or that sect of its own, with ready-made judgments and watchwords. It seeks to do away with classes; to make the best

that has been thought and known in the world current everywhere; to make all men live in an atmosphere of sweetness and light, where they may use ideas, as it uses them itself, freely,—nourished, and not bound by them.

This is the *social idea*; and the men of culture are the true apostles of equality. The great men of culture are those who have had a passion for diffusing, for making prevail, for carrying from one end of society to the other, the best knowledge, the best ideas of their time; who have labored to divest knowledge of all that was harsh, uncouth, difficult, abstract, professional, exclusive; to humanize it, to make it efficient outside the clique of the cultivated and learned, yet still remaining the *best* knowledge and thought of the time, and a true source, therefore, of sweetness and light. Such a man was Abelard in the Middle Ages, in spite of all his imperfections; and thence the boundless emotion and enthusiasm which Abelard excited. Such were Lessing and Herder in Germany, at the end of the last century; and their services to Germany were in this way inestimably precious. Generations will pass, and literary monuments will accumulate, and works far more perfect than the works of Lessing and Herder will be produced in Germany; and yet the names of these two men will fill a German with a reverence and enthusiasm such as the names of the most gifted masters will hardly awaken. And why? Because they *humanized* knowledge; because they broadened the basis of life and intelligence; be-

cause they worked powerfully to diffuse sweetness and light, to make reason and the will of God prevail. With Saint Augustine they said: "Let us not leave thee alone to make in the secret of thy knowledge, as thou didst before the creation of the firmament, the division of light from darkness; let the children of thy spirit, placed in their firmament, make their light shine upon the earth, mark the division of night and day, and announce the revolution of the times; for the old order is passed, and the new arises; the night is spent, the day is come forth; and thou shalt crown the year with thy blessing, when thou shalt send forth laborers into thy harvest sown by other hands than theirs; when thou shalt send forth new laborers to new seedtimes, whereof the harvest shall be not yet."

MATTHEW ARNOLD.

AUGUST 28

(Leo Tolstoy, born August 28, 1828)

WHAT MEN LIVE BY

WE KNOW that we have passed out of death into life, because we love the brethren. He that loveth not abideth in death.”—1 *Epistle St. John* iii. 14.

“Whoso hath the world’s goods, and beholdeth his brother in need, and shutteth up his compassion from him, how doth the love of God abide in him? My little children, let us not love in word, neither with the tongue; but in deed and truth.”—iii. 17-18.

“Love is of God; and every one that loveth is begotten of God, and knoweth God. He that loveth not knoweth not God; for God is love.”—iv. 7-8.

“No man hath beheld God at any time; if we love one another, God abideth in us.”—iv. 12.

“God is love; and he that abideth in love abideth in God, and God abideth in him.”—iv. 16.

“If a man say, I love God, and hateth his brother, he is a liar; for he that loveth not his brother whom he hath seen, how can he love God whom he hath not seen?”—iv. 20.

I

A shoemaker named Simon, who had neither house nor land of his own, lived with his wife and children in a peasant's hut, and earned his living by his work. Work was cheap but bread was dear, and what he earned he spent for food. The man and his wife had but one sheepskin coat between them for winter wear, and even that was worn to tatters, and this was the second year he had been wanting to buy sheepskins for a new coat. Before winter Simon saved up a little money: a three-rouble note lay hidden in his wife's box, and five roubles and twenty kopeks¹ were owed him by customers in the village.

So one morning he prepared to go to the village to buy the sheepskins. He put on over his shirt his wife's wadded nankeen jacket, and over that he put his own cloth coat. He took the three-rouble note in his pocket, cut himself a stick to serve as a staff, and started off after breakfast. "I'll collect the five roubles that are due to me," thought he, "add the three I have got, and that will be enough to buy sheepskins for the winter coat."

He came to the village and called at a peasant's hut, but the man was not at home. The peasant's wife promised that the money should be paid next week, but she would not pay it herself. Then Simon called on another peasant, but this one

¹One hundred kopeks make a rouble. The kopek is worth about a farthing.

swores he had no money, and would only pay twenty kopeks which he owed for a pair of boots Simon had mended. Simon then tried to buy the sheepskins on credit, but the dealer would not trust him.

"Bring your money," said he, "then you may have your pick of the skins. We know what debt-collecting is like."

So all the business the shoemaker did was to get the twenty kopeks for boots he had mended, and to take a pair of felt boots a peasant gave him to sole with leather.

Simon felt downhearted. He spent the twenty kopeks on vódka, and started homeward without having bought any skins. In the morning he had felt the frost; but now, after drinking the vódka, he felt warm even without a sheepskin coat. He trudged along, striking his stick on the frozen earth with one hand, swinging the felt boots with the other, and talking to himself.

"I'm quite warm," said he, "though I have no sheepskin coat. I've had a drop, and it runs through all my veins. I need no sheepskins. I go along and don't worry about anything. That's the sort of man I am! What do I care? I can live without sheepskins. I don't need them. My wife will fret, to be sure. And, true enough, it is a shame; one works all day long, and then does not get paid. Stop a bit! If you don't bring that money along, sure enough I'll skin you, blessed if I don't. How's that? He pays twenty kopeks at a time! What can I do with twenty

kopeks? Drink it—that's all one can do! Hard up, he says he is! So he may be—but what about me? You have house, and cattle, and everything; I've only what I stand up in! You have corn of your own growing; I have to buy every grain. Do what I will, I must spend three roubles every week for bread alone. I come home and find the bread all used up, and I have to fork out another rouble and a half. So just you pay up what you owe, and no nonsense about it!"

By this time he had nearly reached the shrine at the bend of the road. Looking up, he saw something whitish behind the shrine. The daylight was fading, and the shoemaker peered at the thing without being able to make out what it was. "There was no whit-^{er} stone here before. Can it be an ox? It's not like an ox. It has a head like a man, but it's too white; and what could a man be doing there?"

He came closer, so that it was clearly visible To his surprise it really was a man, alive or dead, sitting naked, leaning motionless against the shrine. Terror seized the shoemaker, and he thought, "Someone has killed him, stripped him, and left him here. If I meddle I shall surely get into trouble."

So the shoemaker went on. He passed in front of the shrine so that he could not see the man. When he had gone some way, he looked back, and saw that the man was no longer leaning against the shrine, but was moving as if looking toward him. The shoemaker felt more frightened than before,

and thought, "Shall I go back to him, or shall I go on? If I go near him something dreadful may happen. Who knows who the fellow is? He has not come here for any good. If I go near him he may jump up and throttle me, and there will be no getting away. Or if not, he'd still be a burden on one's hands. What could I do with a naked man? I couldn't give him my last clothes. Heaven only help me to get away!"

So the shoemaker hurried on, leaving the shrine behind him—when suddenly his conscience smote him, and he stopped in the road.

"What are you doing, Simon?" said he to himself. "The man may be dying of want, and you slip past afraid. Have you grown so rich as to be afraid of robbers? Ah, Simon, shame on you!"

So he turned back and went up to the man.

II

Simon approached the stranger, looked at him, and saw that he was a young man, fit, with no bruises on his body, only evidently freezing and frightened, and he sat there leaning back without looking up at Simon, as if too faint to lift his eyes. Simon went close to him, and then the man seemed to wake up. Turning his head, he opened his eyes and looked into Simon's face. That one look was enough to make Simon fond of the man. He threw the felt boots on the ground, undid his sash, laid it on the boots, and took off his cloth coat.

"It's not a time for talking," said he. "Come, put this coat on at once!" And Simon took the

man by the elbows and helped him to rise. As he stood there, Simon saw that his body was clean and in good condition, his hands and feet shapely, and his face good and kind. He threw his coat over the man's shoulders, but the latter could not find the sleeves. Simon guided his arms into them, and drawing the coat well on, wrapped it closely about him, tying the sash round the man's waist.

Simon even took off his torn cap to put it on the man's head, but then his own head felt cold, and he thought: "I'm quite bald, while he has long curly hair." So he put his cap on his own head again. "It will be better to give him something for his feet," thought he; and he made the man sit down, and helped him to put on the felt boots, saying, "There, friend, now move about and warm yourself. Other matters can be settled later on. Can you walk?"

The man stood up and looked kindly at Simon, but could not say a word.

"Why don't you speak?" said Simon. "It's too cold to stay here, we must be getting home. There now, take my stick, and if you're feeling weak, lean on that. Now step out!"

The man started walking, and moved easily, not lagging behind.

As they went along, Simon asked him, "And where do you belong to?"

"I'm not from these parts."

"I thought as much. I know the folks here-

abouts. But how did you come to be there by the shrine?"

"I cannot tell."

"Has someone been ill-treating you?"

"No one has ill-treated me. God has punished me."

"Of course God rules all. Still, you'll have to find food and shelter somewhere. Where do you want to go to?"

"It is all the same to me."

Simon was amazed. The man did not look like a rogue, and he spoke gently, but yet he gave no account of himself. Still Simon thought, "Who knows what may have happened?" And he said to the stranger: "Well, then, come home with me, and at least warm yourself awhile."

So Simon walked towards his home, and the stranger kept up with him, walking at his side. The wind had risen and Simon felt it cold under his shirt. He was getting over his tipsiness by now, and began to feel the frost. He went along sniffling and wrapping his wife's coat round him, and he thought to himself: "There now—talk about sheepskins! I went out for sheepskins and come home without even a coat to my back, and what is more, I'm bringing a naked man along with me. Martryóna won't be pleased!" And when he thought of his wife he felt sad; but when he looked at the stranger and remembered how he had looked up at him at the shrine, his heart was glad.

III

Simon's wife had everything ready early that day. She had cut wood, brought water, fed the children, eaten her own meal, and now she sat thinking. She wondered when she ought to make bread: now or to-morrow? There was still a large piece left.

"If Simon has had some dinner in town," thought she, "and does not eat much for supper, the bread will last out another day."

She weighed the piece of bread in her hand again and again, and thought: "I won't make any more to-day. We have only enough flour left to bake one batch. We can manage to make this last out till Friday."

So Matryóna put away the bread, and sat down at the table to patch her husband's shirt. While she worked she thought how her husband was buying skins for a winter coat.

"If only the dealer does not cheat him. My good man is much too simple; he cheats nobody, but any child can take him in. Eight roubles is a lot of money—he should get a good coat at that price. Not tanned skins, but still a proper winter coat. How difficult it was last winter to get on without a warm coat. I could neither get down to the river, nor go out anywhere. When he went out he put on all we had, and there was nothing left for me. He did not start very early to-day, but still it's time he was back. I only hope he has not gone on the spree!"

Hardly had Matryóna thought this, when steps were heard on the threshold, and someone entered. Matryóna stuck her needle into her work and went out into the passage. There she saw two men: Simon, and with him a man without a hat, and wearing felt boots.

Matryóna noticed at once that her husband smelt of spirits. "There now, he has been drinking," thought she. And when she saw that he was coatless, had only her jacket on, brought no parcel, stood there silent, and seemed ashamed, her heart was ready to break with disappointment. "He has drunk the money," thought she, "and has been on the spree with some good-for-nothing fellow whom he has brought home with him."

Matryóna let them pass into the hut, followed them in, and saw that the stranger was a young, slight man, wearing her husband's coat. There was no shirt to be seen under it, and he had no hat. Having entered, he stood neither moving, nor raising his eyes, and Matryóna thought: "He must be a bad man—he's afraid."

Matryóna frowned, and stood beside the oven looking to see what they would do.

Simon took off his cap and sat down on the bench as if things were all right.

"Come, Matryóna; if supper is ready, let us have some."

Matryóna muttered something to herself and did not move, but stayed where she was, by the oven. She looked first at the one and then at the other of them, and only shook her head. Simon

saw that his wife was annoyed, but tried to pass it off. Pretending not to notice anything, he took the stranger by the arm.

"Sit down, friend," said he, "and let us have some supper."

The stranger sat down on the bench.

"Haven't you cooked anything for us?" said Simon.

Matryóna's anger boiled over. "I've cooked, but not for you. It seems to me you have drunk your wits away. You went to buy a sheepskin coat, but come home without so much as the coat you had on, and bring a naked vagabond home with you. I have no supper for drunkards like you."

"That's enough, Matryóna. Don't wag your tongue without reason! You had better ask what sort of man—"

"And you tell me what you've done with the money?"

Simon found the pocket of the jacket, drew out the three-rouble note, and unfolded it.

"Here is the money. Trífonof did not pay, but promises to pay soon."

Matryóna got still more angry; he had bought no sheepskins, but had put his only coat on some naked fellow and had even brought him to their house.

She snatched up the note from the table, took it to put away in safety, and said: "I have no supper for you. We can't feed all the naked drunkards in the world."

"There now, Matryóna, hold your tongue a bit. First hear what a man has to say——!"

"Much wisdom I shall hear from a drunken fool. I was right in not wanting to marry you—a drunkard. The linen my mother gave me you drank; and now you've been to buy a coat—and have drunk it, too!"

Simon tried to explain to his wife that he had only spent twenty kopeks; tried to tell how he found the man—but Matryóna would not let him get a word in. She talked nineteen to the dozen, and dragged in things that had happened ten years before.

Matryóna talked and talked, and at last she flew at Simon and seized him by the sleeve.

"Give me my jacket. It is the only one I have, and you must needs take it from me and wear it yourself. Give it here, you mangy dog, and may the devil take you."

Simon began to pull off the jacket, and turned a sleeve of it inside out; Matryóna seized the jacket and it burst its seams. She snatched it up, threw it over her head and went to the door. She meant to go out, but stopped undecided—she wanted to work off her anger, but she also wanted to learn what sort of a man the stranger was.

IV

Matryóna stopped and said: "If he were a good man he would not be naked. Why, he hasn't even a shirt on him. If he were all right, you would say where you came across the fellow."

"That's just what I am trying to tell you," said Simon. "As I came to the shrine I saw him sitting all naked and frozen. It isn't quite the weather to sit about naked! God sent me to him, or he would have perished. What was I to do? How do we know what may have happened to him? So I took him, clothed him, and brought him along. Don't be so angry, Matryóna. It is a sin. Remember, we all must die one day."

Angry words rose to Matryóna's lips, but she looked at the stranger and was silent. He sat on the edge of the bench, motionless, his hands folded on his knees, his head drooping on his breast, his eyes closed, and his brows knit as if in pain. Matryóna was silent, and Simon said: "Matryóna, have you no love of God?"

Matryóna heard these words, and as she looked at the stranger, suddenly her heart softened toward him. She came back from the door, and going to the oven she got out the supper. Setting a cup on the table, she poured out some *kvas*.¹ Then she brought out the last piece of bread, and set out a knife and spoons.

"Eat, if you want to," said she.

Simon drew the stranger to the table.

"Take your place, young man," said he.

Simon cut the bread, crumbled it into the broth, and they began to eat. Matryóna sat at

¹A non-intoxicating drink usually made from rye-malt and rye-flour.

the corner of the table, resting her head on her hand and looking at the stranger.

And Matryóna was touched with pity for the stranger, and began to feel fond of him. And at once the stranger's face lit up; his brows were no longer bent, he raised his eyes and smiled at Matryóna.

When they had finished supper, the woman cleared away the things and began questioning the stranger. "Where are you from?" said she.

"I am not from these parts."

"But how did you come to be on the road?"

"I may not tell."

"Did someone rob you?"

"God punished me."

"And you were lying there naked?"

"Yes, naked and freezing. Simon saw me and had pity on me. He took off his coat, put it on me and brought me here. And you have fed me, given me drink, and shown pity on me. God will reward you!"

Matryóna rose, took from the window Simon's old shirt she had been patching, and gave it to the stranger. She also brought out a pair of trousers for him.

"There," said she, "I see you have no shirt. Put this on, and lie down where you please, in the loft or on the oven."¹

¹The brick oven in a Russian peasant's hut is usually built so as to leave a flat top, large enough to lie on, for those who want to sleep in a warm place.

The stranger took off the coat, put on the shirt, and lay down in the loft. Matryóna put out the candle, took the coat, and climbed to where her husband lay.

Matryóna drew the skirts of the coat over her and lay down, but could not sleep; she could not get the stranger out of her mind.

When she remembered that he had eaten their last piece of bread and that there was none for to-morrow, and thought of the shirt and trousers she had given away, she felt grieved; but when she remembered how he had smiled, her heart was glad.

Long did Matryóna lie awake, and she noticed that Simon also was awake—he drew the coat toward him.

“Simon!”

“Well?”

“You have had the last of the bread, and I have not put any to rise. I don’t know what we shall do to-morrow. Perhaps I can borrow some of neighbor Martha.”

“If we’re alive we shall find something to eat.”

The woman lay still awhile, and then said, “He seems a good man, but why does he not tell us who he is?”

“I suppose he has his reasons.”

“Simon!”

“Well?”

“We give; but why does nobody give us anything?”

Simon did not know what to say; so he only

said, "Let us stop talking," and turned over and went to sleep.

V

In the morning Simon awoke. The children were still asleep; his wife had gone to the neighbor's, to borrow some bread. The stranger alone was sitting on the bench, dressed in the old shirt and trousers, and looking upward. His face was brighter than it had been the day before.

Simon said to him, "Well, friend; the belly wants bread, and the naked body clothes. One has to work for a living. What work do you know?"

"I do not know any."

This surprised Simon, but he said, "Men who want to learn can learn anything."

"Men work, and I will work also."

"What is your name?"

"Michael."

"Well, Michael, if you don't wish to talk about yourself, that is your own affair; but you'll have to earn a living for yourself. If you will work as I tell you, I will give you food and shelter."

"May God reward you! I will learn. Show me what to do."

Simon took yarn, put it round his thumb and began to twist it.

"It is easy enough—see!"

Michael watched him, put some yarn round his own thumb in the same way, caught the knack, and twisted the yarn also.

Then Simon showed him how to wax the thread. This also Michael mastered. Next Simon showed him how to twist the bristle in, and how to sew, and this, too, Michael learned at once.

Whatever Simon showed him he understood at once, and after three days he worked as if he had sewn boots all his life. He worked without stopping, and ate little. When work was over he sat silently, looking upward. He hardly went into the street, spoke only when necessary, and neither joked nor laughed. They never saw him smile, except that first evening when Matryóna gave them supper.

VI

Day by day and week by week the year went round. Michael lived and worked with Simon. His fame spread till people said that no one sewed boots so neatly and strongly as Simon's workman, Michael; and from all the district round people came to Simon for their boots, and he began to be well off.

One winter day, as Simon and Michael sat working, a carriage on sledge-runners, with three horses and with bells, drove up to the hut. They looked out of the window; the carriage stopped at their door, a fine servant jumped down from the box and opened the door. A gentleman in a fur coat got out and walked up to Simon's hut. Up jumped Matryóna and opened the door wide. The gentleman stooped to enter the hut, and when he drew himself up again his head nearly reached

the ceiling, and he seemed quite to fill his end of the room.

Simon rose, bowed, and looked at the gentleman with astonishment. He had never seen any one like him. Simon himself was lean, Michael was thin, and Matryóna was dry as a bone, but this man was like someone from another world: red-faced, burly, with a neck like a bull's, and looking altogether as if he were cast in iron.

The gentleman puffed, threw off his fur coat, sat down on the bench, and said, "Which of you is the master bootmaker?"

"I am, your Excellency," said Simon, coming forward.

Then the gentleman shouted to his lad, "Hey, Fédka, bring the leather!"

The servant ran in, bringing a parcel. The gentleman took the parcel and put it on the table.

"Untie it," said he. The lad untied it.

The gentleman pointed to the leather.

"Look here, shoemaker," said he, "do you see this leather?"

"Yes, your honor."

"But do you know what sort of leather it is?"

Simon felt the leather and said, "It is good leather."

"Good, indeed! Why, you fool, you never saw such leather before in your life. It's German, and cost twenty roubles."

Simon was frightened, and said, "Where should I ever see leather like that?"

"Just so! Now, can you make it into boots for me?"

"Yes, your Excellency, I can."

Then the gentleman shouted at him: "You *can*, can you? Well, remember whom you are to make them for, and what the leather is. You must make me boots that will wear for a year, neither losing shape nor coming unsewn. If you can do it, take the leather and cut it up; but if you can't, say so. I warn you now, if your boots come unsewn or lose shape within a year, I will have you put in prison. If they don't burst or lose shape for a year, I will pay you ten roubles for your work."

Simon was frightened, and did not know what to say. He glanced at Michael and nudging him with his elbow, whispered: "Shall I take the work?"

Michael nodded his head as if to say, "Yes, take it."

Simon did as Michael advised, and undertook to make boots that would not lose shape or split for a whole year.

Calling his servant, the gentleman told him to pull the boot off his left leg, which he stretched out.

"Take my measure!" said he.

Simon stitched a paper measure seventeen inches long, smoothed it out, knelt down, wiped his hands well on his apron so as not to soil the gentleman's sock, and began to measure. He measured the sole, and round the instep, and began to measure the calf of the leg, but the paper

was too short. The calf of the leg was as thick as a beam.

"Mind you don't make it too tight in the leg."

Simon stitched on another strip of paper. The gentleman twitched his toes about in his sock, looking round at those in the hut, and as he did so he noticed Michael.

"Whom have you there?" asked he.

"That is my workman. He will sew the boots."

"Mind," said the gentleman to Michael, "remember to make them so that they will last me a year."

Simon also looked at Michael, and saw that Michael was not looking at the gentleman, but was gazing into the corner behind the gentleman, as if he saw someone there. Michael looked and looked, and suddenly he smiled, and his face became brighter.

"What are you grinning at, you fool?" thundered the gentleman. "You had better look to it that the boots are ready in time."

"They shall be ready in good time," said Michael.

"Mind it is so," said the gentleman, and he put on his boots and his fur coat, wrapped the latter round him, and went to the door. But he forgot to stoop, and struck his head against the lintel.

He swore and rubbed his head. Then he took his seat in the carriage and drove away.

When he had gone, Simon said: "There's a figure of a man for you! You could not kill him

with a mallet. He almost knocked out the lintel, but little harm it did him."

And Matryóna said: "Living as he does, how should he not grow strong? Death itself can't touch such a rock as that."

VII

Then Simon said to Michael: "Well, we have taken the work, but we must see we don't get into trouble over it. The leather is dear, and the gentleman hot-tempered. We must make no mistakes. Come, your eye is truer and your hands have become nimbler than mine, so you take this measure and cut out the boots. I will finish off the sewing of the vamps."

Michael did as he was told. He took the leather, spread it out on the table, folded it in two, took a knife and began to cut out.

Matryóna came and watched him cutting, and was surprised to see how he was doing it. Matryóna was accustomed to seeing boots made, and she looked and saw that Michael was not cutting the leather for boots, but was cutting it round.

She wished to say something, but she thought to herself: "Perhaps I do not understand how gentlemen's boots should be made. I suppose Michael knows more about it—and I won't interfere."

When Michael had cut up the leather, he took a thread and began to sew not with two ends, as boots are sewn, but with a single end, as for soft slippers.

Again Matryóna wondered, but again she did not interfere. Michael sewed on steadily till noon. Then Simon rose for dinner, looked around, and saw that Michael had made slippers out of the gentleman's leather.

"Ah!" groaned Simon, and he thought, "How is it that Michael, who has been with me a whole year and never made a mistake before, should do such a dreadful thing? The gentleman ordered high boots, welted, with whole fronts, and Michael has made soft slippers with single soles, and has wasted the leather. What am I to say to the gentleman? I can never replace leather such as this."

And he said to Michael, "What are you doing, friend? You have ruined me! You know the gentleman ordered high boots, but see what you have made!"

Hardly had he begun to rebuke Michael, when "rat-tat" went the iron ring that hung at the door. Someone was knocking. They looked out of the window; a man had come on horseback, and was fastening his horse. They opened the door, and the servant who had been with the gentleman came in.

"Good day," said he.

"Good day," replied Simon. "What can we do for you?"

"My mistress has sent me about the boots."

"What about the boots?"

"Why, my master no longer needs them. He is dead."

“Is it possible?”

“He did not live to get home after leaving you, but died in the carriage. When we reached home, and the servants came to help him alight, he rolled over like a sack. He was dead already, and so stiff that he could hardly be got out of the carriage. My mistress sent me here, saying: ‘Tell the bootmaker that the gentleman who ordered boots of him and left the leather for them no longer needs the boots, but that he must quickly make soft slippers for the corpse. Wait till they are ready, and bring them back with you.’ That is why I have come.”

Michael gathered up the remnants of the leather, rolled them up, took the soft slippers he had made, slapped them together, wiped them down with his apron, and handed them and the roll of leather to the servant, who took them and said: “Good-bye, masters, and good day to you!”

VIII

Another year passed, and another, and Michael was now living his sixth year with Simon. He lived as before. He went nowhere, only spoke when necessary, and had only smiled twice in all those years—once when Matryóna gave him food, and a second time when the gentleman was in their hut. Simon was more than pleased with his workman. He never now asked him where he came from, and only feared lest Michael should go away.

They were all at home one day. Matryóna was putting iron pots in the oven; the children were running along the benches and looking out of the window; Simon was sewing at one window, and Michael was fastening on a heel at the other.

One of the boys ran along the bench to Michael, leant on his shoulder, and looked out of the window.

“Look, Uncle Michael! There is a lady with little girls! She seems to be coming here. And one of the girls is lame.”

When the boy said that, Michael dropped his work, turned to the window, and looked out into the street.

Simon was surprised. Michael never used to look out into the street, but now he pressed against the window, staring at something. Simon also looked out, and saw that a well-dressed woman was really coming to his hut, leading by the hand two little girls in fur coats and woollen shawls. The girls could hardly be told one from the other, except that one of them was crippled in her left leg and walked with a limp.

The woman stepped into the porch and entered the passage. Feeling about for the entrance she found the latch, which she lifted, and opened the door. She let the two girls go in first, and followed them into the hut.

“Good day, good folk!”

“Pray come in,” said Simon. “What can we do for you?”

The woman sat down by the table. The two

little girls pressed close to her knees, afraid of the people in the hut.

"I want leather shoes made for these two little girls, for spring."

"We can do that. We never have made such small shoes, but we can make them; either welted or turnover shoes, linen lined. My man, Michael, is a master at the work."

Simon glanced at Michael and saw that he had left his work and was sitting with his eyes fixed on the little girls. Simon was surprised. It was true the girls were pretty, with black eyes, plump, and rosy-cheeked, and they wore nice kerchiefs and fur coats, but still Simon could not understand why Michael should look at them like that—just as if he had known them before. He was puzzled, but went on talking with the woman, and arranging the price. Having fixed it, he prepared the measure. The woman lifted the lame girl on to her lap and said: "Take two measures from this little girl. Make one shoe for the lame foot and three for the sound one. They both have the same sized feet. They are twins."

Simon took the measure and, speaking of the lame girl, said: "How did it happen to her? She is such a pretty girl. Was she born so?"

"No, her mother crushed her leg."

Then Matryóna joined in. She wondered who this woman was, and whose the children were, so she said: "Are not you their mother, then?"

"No, my good woman; I am neither their

mother nor any relation to them. They were quite strangers to me, but I adopted them."

"They are not your children and yet you are so fond of them?"

"How can I help being fond of them? I fed them both at my own breasts. I had a child of my own, but God took him. I was not so fond of him as I now am of them."

"Then whose children are they?"

IX

The woman, having begun talking, told them the whole story.

"It is about six years since their parents died, both in one week: their father was buried on the Tuesday, and their mother died on the Friday. These orphans were born three days after their father's death, and their mother did not live another day. My husband and I were then living as peasants in the village. We were neighbors of theirs, our yards being next to theirs. Their father was a lonely man; a wood-cutter in the forest. When felling trees one day, they let one fall on him. It fell across his body and crushed his bowels out. They hardly got him home before his soul went to God; and that same week his wife gave birth to twins—these little girls. She was poor and alone; she had no one, young or old, with her. Alone she gave them birth, and alone she met her death.

"The next morning I went to see her, but when I entered the hut, she, poor thing, was already stark and cold. In dying she had rolled on to this child and crushed her leg. The village folk came to the hut, washed the body, laid her out, made a coffin, and buried her. They were good folk. The babies were left alone. What was to be done with them? I was the only woman there who had a baby at the time. I was nursing my first-born—eight weeks old. So I took them for a time. The peasants came together, and thought and thought what to do with them; and at last they said to me: 'For the present, Mary, you had better keep the girls, and later on we will arrange what to do for them.' So I nursed the sound one at my breast, but at first I did not feed this crippled one. I did not suppose she would live. But then I thought to myself, why should the poor innocent suffer? I pitied her, and began to feed her. And so I fed my own boy and these two—the three of them—at my own breast. I was young and strong, and had good food, and God gave me so much milk that at times it even overflowed. I used sometimes to feed two at a time, while the third was waiting. When one had had enough I nursed the third. And God so ordered it that these grew up, while my own was buried before he was two years old. And I had no more children, though we prospered. Now my husband is working for the corn merchant at the mill. The pay is good, and we are well off. But I have no children of my own, and how lonely

I should be without these little girls! How can I help loving them. They are the joy of my life!"

She pressed the lame little girl to her with one hand, while with the other she wiped the tears from her cheeks.

And Matryóna sighed, and said: "The proverb is true that says, 'One may live without father or mother, but one cannot live without God.'"

So they talked together, when suddenly the whole hut was lighted up as though by summer lightning from the corner where Michael sat. They all looked toward him and saw him sitting, his hands folded on his knees, gazing upward and smiling.

X

The woman went away with the girls. Michael rose from the bench, put down his work, and took off his apron. Then, bowing low to Simon and his wife, he said: "Farewell, masters. God has forgiven me. I ask your forgiveness, too, for anything done amiss."

And they saw that a light shone from Michael. And Simon rose, bowed down to Michael, and said: "I see, Michael, that you are no common man, and I can neither keep you nor question you. Only tell me this: how is it that when I found you and brought you home, you were gloomy, and when my wife gave you food you smiled at her and became brighter? Then when the gentleman came to order the boots, you smiled again and became brighter still? And now, when this

woman brought the little girls, you smiled a third time, and have become as bright as day? Tell me, Michael, why does your face shine so, and why did you smile those three times?"

And Michael answered: "Light shines from me because I have been punished, but now God has pardoned me. And I smiled three times, because God sent me to learn three truths, and I have learnt them. One I learnt when your wife pitied me, and that is why I smiled the first time. The second I learnt when the rich man ordered the boots, and then I smiled again. And now, when I saw those little girls, I learnt the third and last truth, and I smiled the third time."

And Simon said, "Tell me, Michael, what did God punish you for? and what were the three truths? that I, too, may know them."

And Michael answered: "God punished me for disobeying Him. I was an angel in heaven and disobeyed God. God sent me to fetch a woman's soul. I flew to earth, and saw a sick woman lying alone, who had just given birth to twin girls. They moved feebly at their mother's side, but she could not lift them to her breast. When she saw me, she understood that God had sent me for her soul, and she wept and said: 'Angel of God! My husband has just been buried, killed by a falling tree. I have neither sister, nor aunt, nor mother: no one to care for my orphans. Do not take my soul! Let me nurse my babes, feed them, and set them on their feet before I die. Children cannot live without father or mother.' And I hearkened

to her. I placed one child at her breast and gave the other into her arms, and returned to the Lord in heaven. I flew to the Lord and said: 'I could not take the soul of the mother. Her husband was killed by a tree; the woman has twins, and prays that her soul may not be taken. She says: "Let me nurse and feed my children, and set them on their feet. Children cannot live without father or mother." I have not taken her soul.' And God said: 'Go—take the mother's soul, and learn three truths: Learn *What dwells in man*, *What is not given to man*, and *What men live by*. When thou hast learnt these things, thou shalt return to heaven.' So I flew again to earth and took the mother's soul. The babes dropped from her breasts. Her body rolled over on the bed and crushed one babe, twisting its leg. I rose above the village, wishing to take her soul to God; but a wind seized me, and my wings drooped and dropped off. Her soul rose alone to God, while I fell to earth by the roadside."

XI

And Simon and Matryóna understood who it was that had lived with them, and whom they had clothed and fed. And they wept with awe and with joy. And the angel said: "I was alone in the field, naked. I had never known human deeds, cold and hunger, till I became a man. I was famished, frozen, and did not know what to do. I saw, near the field I was in, a shrine built for God, and I went to it hoping to find shelter. But

the shrine was locked, and I could not enter. So I sat down behind the shrine to shelter myself at least from the wind. Evening drew on. I was hungry, frozen, and in pain. Suddenly I heard a man coming along the road. He carried a pair of boots, and was talking to himself. For the first time since I became a man I saw the mortal face of a man, and his face seemed terrible to me, and I turned from it. And I heard the man talking to himself of how to cover his body from the cold in winter, and how to feed wife and children. And I thought: 'I am perishing of cold and hunger, and here is a man thinking only of how to clothe himself and his wife, and how to get bread for themselves. He cannot help me.' When the man saw me he frowned and became still more terrible, and passed me by on the other side. I despaired; but suddenly I heard him coming back. I looked up, and did not recognize the same man: before, I had seen death in his face; but now he was alive, and I recognized in him the presence of God. He came up to me, clothed me, took me with him and brought me to his home. I entered the house; a woman came to meet us and began to speak. The woman was still more terrible than the man had been; the spirit of death came from her mouth; I could not breathe for the stench of death that spread around her. She wished to drive me out into the cold, and I knew that if she did so she would die. Suddenly her husband spoke to her of God, and the woman changed at once. And when she brought me food and looked at me, I glanced

at her and saw that death no longer dwelt in her; she had become alive, and in her, too, I saw God.

“Then I remembered the first lesson God had set me: *‘Learn what dwells in man.’* And I understood that in man dwells Love! I was glad that God had already begun to show me what He had promised, and I smiled for the first time. But I had not yet learnt all. I did not yet know *What is not given to man*, and *What men live by*.

“I lived with you, and a year passed. A man came to order boots that should wear for a year without losing shape or cracking. I looked at him, and suddenly, behind his shoulder, I saw my comrade—the angel of death. None but me saw that angel; but I knew him, and knew that before the sun set he would take that rich man’s soul. And I thought to myself, ‘The man is making preparations for a year, and does not know that he will die before evening.’ And I remembered God’s second saying, *‘Learn what is not given to man.’*

“What dwells in man I already knew. Now I learnt what is not given him. It is not given to man to know his own needs. And I smiled for the second time. I was glad to have seen my comrade angel—glad also that God had revealed to me the second saying.

“But I still did not know all. I did not know *What men live by*. And I lived on, waiting till God should reveal to me the last lesson. In the sixth year came the girl-twins with the woman; and I recognized the girls, and heard how they had been kept alive. Having heard the story, I

thought, 'Their mother besought me for the children's sake, and I believed her when she said that children cannot live without father or mother; but a stranger has nursed them, and has brought them up.' And when the woman showed her love for the children that were not her own, and wept over them, I saw in her the living God, and understood *What men live by*. And I knew that God had revealed to me the last lesson, and had forgiven my sin. And then I smiled for the third time."

XII

And the angel's body was bared, and he was clothed in light so that eye could not look on him; and his voice grew louder, as though it came not from him but from heaven above. And the angel said:

"I have learnt that all men live not by care for themselves, but by love.

"It was not given to the mother to know what her children needed for their life. Nor was it given to the rich man to know what he himself needed. Nor is it given to any man to know whether, when evening comes, he will need boots for his body or slippers for his corpse.

"I remained alive when I was a man, not by care of myself, but because love was present in a passer-by, and because he and his wife pitied and loved me. The orphans remained alive, not because of their mother's care, but because there was love in the heart of a woman a stranger to them, who pitied and loved them. And all men live not

by the thought they spend on their own welfare, but because love exists in man.

"I knew before that God gave life to men and desires that they should live; now I understood more than that.

"I understood that God does not wish men to live apart, and therefore he does not reveal to them what each one needs for himself; but he wishes them to live united, and therefore reveals to each of them what is necessary for all.

"I have now understood that though it seems to men that they live by care for themselves, in truth it is love alone by which they live. He who has love, is in God, and God is in him, for God is love."

And the angel sang praise to God, so that the hut trembled at his voice. The roof opened, and a column of fire rose from earth to heaven. Simon and his wife and children fell to the ground. Wings appeared upon the angel's shoulders, and he rose into the heavens.

And when Simon came to himself the hut stood as before, and there was no one in it but his own family.

LEO TOLSTOY.

AUGUST 29

(Oliver Wendell Holmes, born August 29, 1809)

OLIVER WENDELL HOLMES IN THE ROMANTIC '90'S

WHEN I was a boy poets were comparatively rare beings, and Poetry Societies were all but unknown blessings. There was a Browning Society, and later a Rhymers' Club, of which I shall have to speak; but those were about all. Poets were still mysterious beings, and to meet one was a thrilling experience. No one glibly called himself or herself a poet. There was still an old-world sentiment, as Mrs. Browning wrote, that

that name is royal
And to wear it like a queen I dare not.

Such indeed was my state of innocence, in my schooldays in Liverpool, that when a friendly schoolmaster took me into a bookshop to buy a Virgil, and pointing to a volume on the counter, said: "This is Mr. Swinburne's new volume," I provoked his laughter by asking: "Are there poets still alive?"—for, to tell a truth which may well seem incredible to-day, I had a notion that

poets were mythical beings, who lived in an earlier age of the world, an illusion which, I need hardly say, I was not long to preserve. That, as I say, was in Liverpool, a city which might well excuse the mistake.

Yet, apart from those happy personal memories which the most prosaic city must have for one born there, Liverpool, before I left it, had given me my first thrilling glimpse of embodied fame. In its Adelphi Hotel I once had tea with Dr. Oliver Wendell Holmes. It was in 1886, and England, which adored his writings, was fêting him with something like royal honours. In those days I was an enthusiastic bibliophile, and among my treasures was an Elzevir edition of the *Colloquies* of Erasmus, which, to my delight, one day, in reading "*The Professor at the Breakfast Table*," I discovered was identical with the Elzevir mentioned in that book. The discovery resulted in a piece of boyish doggerel about Elzevirs which was printed in a bookish magazine, and which I sent, with a letter, to Doctor Holmes. Only a bookish lad of nineteen can experience the joy with which some weeks afterwards I received a letter of four pages from my Boston hero written in his own hand. I reproduce it here for the benefit of bibliophiles, and those who are sensible enough still to read one of the most vivacious and stimulating of *causeurs*. Doctor Holmes was then seventy-seven, and the fact that he should take the trouble to write four pages to an unknown boy across the sea speaks no little for the kindness of his heart.

Boston, March 5, 1886.

MY DEAR SIR:

I confess that your letter frightened me. I am gradually coming to the conclusion that I cannot keep up my correspondence without sacrificing so much of my time and strength as to incapacitate me from any effective literary labour. A large part of every day has to be sacrificed in replying to correspondents and in acknowledging the books and pamphlets of all sorts and sizes which every day brings me. However, I did read your letter, and, of course, I found it interesting. First, I was pleased to know that you liked my writings. We are all human, more or less, and most of us like to be acceptable to our fellow-mortals. Then it is a comfort to be told that one's writings have solaced, instructed, entertained, or even amused one's unknown friends. I get a great many letters that tell me such things and I cannot say that I have ever got tired of them. So on this ground I thank you. I enjoyed your verses, too, and I lived over with you the delight of your first sight of an *imprimatur*. The little compliment to myself did not make them less palatable. I not only like your poem, but I am pleased to recognize a brother bibliophile. I have a few rare books in my library of five or six thousand—some *incunabula*—the best, *not* my oldest, a Nicholas Jenson of 1481—a Valerius Maximus of 1474, etc., etc., a few Aldi—a number of Elzevirs, etc., but I only care for a few specimens

and am not a collector. I picked up in Lyons, fifty years ago, a copy of the Aphorisms of Hippocrates edited by *Rabelais*, with his original Preface, from which I extracted a motto for the *Rabelais* Club of London.

Well I wish you all success in your career as a book-fancier and a man of letters. I thank you, particularly for the two charming little volumes of Wordsworth's Poems, which I much fancy.

But you must not depend on me as a correspondent, for I am entirely unequal to the labour my unknown friends lay upon me. I thank them none the less for their kind expressions.

Believe me, my dear sir,

Sincerely yours,

OLIVER WENDELL HOLMES.

It was some three months after this that Doctor Holmes visited England, and he wrote me a note from London and invited me to call on him at Liverpool on his way back to America. Never shall I forget his quaint tiny figure, with his humour-saturated face, seamed all over like a withered apple, and the exquisite courtliness of his welcome to me, as I sat with him, scarce able to believe it was really he, "over the tea-cups," that legendary afternoon.

RICHARD LE GALLIENNE.

. THE ONE-HOSS-SHAY
or, The Deacon's Masterpiece
A Logical Story

HAVE you heard of the wonderful one-hoss-shay,
That was built in such a logical way
It ran a hundred years to a day,
And then, of a sudden, it—ah, but stay,
I'll tell you what happened without delay,
Scaring the parson into fits,
Frightening people out of their wits,—
Have you ever heard of that, I say?

Seventeen hundred and fifty-five,
Georgius Secundus was then alive,—
Snuffy old drone from the German hive:
That was the year when Lisbon-town
Saw the earth open and gulp her down,
And Braddock's army was done so brown,
Left without a scalp to its crown.
It was on the terrible Earthquake-day
That the Deacon finished the one-hoss-shay.

Now in building of chaises, I tell you what,
There is always *somewhere* a weakest spot,—
In hub, tire, felloe, in spring or thill,
In panel, or crossbar, or floor, or sill,
In screw, bolt, thoroughbrace,—lurking still,
Find it somewhere you must and will,—

Above or below, or within or without,—
And that's the reason, beyond a doubt,
A chaise *breaks down*, but doesn't *wear out*.

But the Deacon swore (as Deacons do,
With an "I dew vum," or an "I tell *yeou*,")
He would build one shay to beat the taown
'n' the keounty 'n' all the kentry raoun';
It should be so built that it *could n'* break daown;
—"Fur," said the Deacon, "'t's mighty plain
Thut the weakes' place mus' stan' the strain;
'n' the way t' fix it, uz I maintain,
 Is only jest
T' make that place uz strong uz the rest."

So the Deacon inquired of the village folk
Where he could find the strongest oak,
That couldn't be split nor bent nor broke,—
That was for spokes and floor and sills;
He sent for lancewood to make the thills;
The crossbars were ash, from the straightest trees;
The panels of whitewood, that cuts like cheese,
But lasts like iron for things like these;
The hubs of logs from the "Settler's ellum,"—
Last of its timber,—they couldn't sell 'em,
Never an axe had seen their chips,
And the wedges flew from between their lips,
Their blunt ends frizzled like celery-tips;
Step and prop-iron, bolt and screw,
Spring, tire, axle, and linchpin too,
Steel of the finest, bright and blue;

Thoroughbrace bison-skin, thick and wide;
Boot, top, dasher, from tough old hide
Found in the pit when the tanner died.
That was the way he "put her through."
"There!" said the Deacon, "naow she'll dew!"

Do! I tell you, I rather guess
She was a wonder, and nothing less!
Colts grew horses, beards turned gray,
Deacon and deaconess dropped away,
Children and grandchildren,—where were they?
But there stood the stout old one-hoss-shay
As fresh as on Lisbon-earthquake-day!

EIGHTEEN HUNDRED;—it came and found
The Deacon's Masterpiece strong and sound.
Eighteen hundred increased by ten;—
"Hahnsum kerridge" they called it then.
Eighteen hundred and twenty came;—
Running as usual; much the same.
Thirty and forty at last arrive.
And then came fifty, and FIFTY-FIVE.

Little of all we value here
Wakes on the morn of its hundredth year
Without both feeling and looking queer.
In fact, there's nothing that keeps its youth,
So far as I know, but a tree and truth.
(This is a moral that runs at large;
Take it.—You're welcome.—No extra charge.)

FIRST OF NOVEMBER,—the Earthquake day.—
There are traces of age in the one-hoss-shay,
A general flavor of mild decay,
But nothing local as one may say.
There couldn't be,—for the Deacon's art
Had made it so like in every part
That there wasn't a chance for one to start.
For the wheels were just as strong as the thills,
And the floor was just as strong as the sills,
And the panels just as strong as the floor,
And the whippletree neither less nor more,
And the back-crossbar as strong as the fore,
And spring and axle and hub *encore*.
And yet, as a *whole*, it is past a doubt
In another hour it will be *worn out* !

First of November, 'Fifty-five!
This morning the parson takes a drive.
Now, small boys, get out of the way!
Here comes the wonderful one-hoss-shay,
Drawn by a rat-tailed, ewe necked bay.
"Huddup!" said the parson.—Off went they.

The parson was working his Sunday's text,—
Had got to *fifthly*, and stopped perplexed
At what the—Moses—was coming next.
All at once the horse stood still,
Close by the meet'n'-house on the hill.
—First a shiver, and then a thrill,
Then something decidedly like a spill,—
And the parson was sitting upon a rock,
At half past nine by the meet'n'-house clock,—

Just the hour of the Earthquake shock!
—What do you think the parson found,
When he got up and stared around?
The poor old chaise in a heap or mound,
As if it had been to the mill and ground!
You see, of course, if you're not a dunce,
How it went to pieces all at once,—
All at once, and nothing first,—
Just as bubbles do when they burst.

End of the wonderful one-hoss-shay.
Logic is logic. That's all I say.

OLIVER WENDELL HOLMES.

AN APHORISM AND A LECTURE

ONE of the boys mentioned, the other evening, in the course of a very pleasant poem he read us, a little trick of the Commons table-boarders, which I, nourished at the parental board, had never heard of. Young fellows being always hungry— Allow me to stop dead short, in order to utter an aphorism which has been forming itself in one of the blank interior spaces of my intelligence, like a crystal in the cavity of a geode.

Aphorism by the Professor

In order to know whether a human being is young or old, offer it food of different kinds at short intervals. If young, it will eat anything at any hour of the day or night. If old, it observes



OLIVER WENDELL HOLMES

stated periods, and you might as well attempt to regulate the time of high-water to suit a fishing-party as to change these periods.

The crucial experiment is this. Offer a bulky and boggy bun to the suspected individual just ten minutes before dinner. If this is eagerly accepted and devoured, the fact of youth is established. If the subject of the question starts back and expresses surprise and incredulity, as if you could not possibly be in earnest, the fact of maturity is no less clear.

—Excuse me—I return to my story of the Commons table. Young fellows being always hungry, and tea and dry toast being the meager fare of the evening meal, it was a trick of some of the boys to impale a slice of meat upon a fork at dinner time and stick the fork holding it beneath the table, so that they could get it at tea time. The dragons that guarded this table of the Hesperides found out the trick at last and kept a sharp lookout for missing forks—they knew where to find one if it was not in its place. Now the odd thing was that, after waiting so many years to hear of this college trick, I should hear it mentioned a *second time* within the same twenty-four hours by a college youth of the present generation. Strange, but true. And so it has happened to me and to every person, often and often, to be hit in rapid succession by these twinned facts or thoughts as if they were linked like chain-shot.

I was going to leave the simple reader to wonder

over this, taking it as an unexplained marvel. I think, however, I will turn over a furrow of sub-soil in it. The explanation is, of course, that in a great many thoughts there must be a few coincidences, and these instantly arrest our attention. Now we shall probably never have the least idea of the enormous number of impressions which pass through our consciousness, until in some future life we see the photographic record of our thoughts and the stereoscopic picture of our actions. There go more pieces to make up a conscious life or a living body than you think for. Why, some of you were surprised when a friend of mine told you there were fifty-eight separate pieces in a fiddle. How many "swimming glands"—solid, organized, regularly formed, rounded disks, taking an active part in all your vital processes, part and parcel, each one of them, of your corporal being—do you suppose are whirled along like pebbles in a stream with the blood which warms your frame and colors your cheeks? A noted German physiologist spread out a minute drop of blood under the microscope, in narrow streaks, and counted the globules, and then made a calculation. The counting by the micrometer took him a *week*. You have, my full-grown friend, of these little couriers in crimson or scarlet livery, running on your vital errands day and night as long as you live, sixty-five billions five hundred and seventy thousand millions, errors excepted. Did I hear some gentleman say "Doubted"? I am the Professor; I sit in my chair with a petard under

it that will blow me through the skylight of my lecture-room if I do not know what I am talking about and whom I am quoting.

Now, my dear friends, who are putting your hands to your foreheads and saying to yourselves that you feel a little confused, as if you had been waltzing until things began to whirl slightly round you, is it possible that you do not clearly apprehend the exact connection of all that I have been saying and its bearing on what is now to come? Listen, then. The number of these living elements in our body illustrates the incalculable multitude of our thoughts; the number of our thoughts accounts for those frequent coincidences spoken of; these coincidences in the world of thought illustrate those which we constantly observe in the world of outward events, of which the presence of the young girl now at our table, and proving to be the daughter of an old acquaintance some of us may remember, is the special example which led me through this labyrinth of reflections, and finally lands me at the commencement of this young girl's story, which, as I said, I have found the time and felt the interest to learn something of, and which I think I can tell without wronging the unconscious subject of my brief delineation.

A Short Lecture on Phrenology

Read to the Boarders at Our Breakfast Table

I shall begin, my friends, with the definition of a *pseudoscience*. A pseudoscience consists of a *nomenclature*, with a self-adjusting arrange-

ment, by which all positive evidence, or such as favors its doctrines, is admitted, and all negative evidence, or such as tells against it, is excluded. It is invariably connected with some lucrative practical application. Its professors and practitioners are usually shrewd people; they are very serious with the public, but wink and laugh a good deal among themselves. The believing multitude consists of women of both sexes, feeble-minded inquirers, poetical optimists, people who always get cheated in buying horses, philanthropists who insist on hurrying up the millennium, and others of this class, with here and there a clergyman, less frequently a lawyer, very rarely a physician, and almost never a horse-jockey or a member of the detective police. I did not say that Phrenology was one of the pseudosciences.

A pseudoscience does not necessarily consist wholly of lies. It may contain many truths, and even valuable ones. The rottenest bank starts with a little specie. It puts out a thousand promises to pay on the strength of a single dollar, but the dollar is very commonly a good one. The practitioners of the pseudosciences know that common minds after they have been baited with a real fact or two, will jump at the merest rag of a lie, or even at the bare hook. When we have one fact found us, we are very apt to supply the next out of our own imagination. (How many persons can read Judges xv 16 correctly the first time?) Th pseudosciences take advantage of this. I did not say that it was so with Phrenology.

I have rarely met a sensible man who would not allow that there was *something* in Phrenology. A broad, high forehead, it is commonly agreed, promises intellect; one that is "villainous low," and has a huge hind-head back of it, is wont to mark an animal nature. I have as rarely met an unbiased and sensible man who really believed in the bumps. It is observed, however, that persons with what the phrenologists call "good heads" are more prone than others toward plenary belief in the doctrine.

It is so hard to prove a negative that, if a man should assert that the moon was in truth a green cheese, formed by the coagulable substance of the Milky Way, and challenge me to prove the contrary, I might be puzzled. But if he offer to sell me a ton of this lunar cheese, I call on him to prove the truth of the caseous nature of our satellite before I purchase.

It is not necessary to prove the falsity of the phrenological statement. It is only necessary to show that its truth is not proved, and cannot be, by the common course of argument. The walls of the head are double, with a great air-chamber between them, over the smallest and most closely crowded "organs." Can you tell how much money there is in a safe, which also has thick double walls, by kneading its knobs with your fingers? So when a man fumbles about my forehead, and talks about the organs of *Individuality, Size*, etc., I trust him as much as I should if he felt of the outside of my strong-box.

and told me that there was a five-dollar or a ten-dollar bill under this or that particular rivet. Perhaps there is; *only he doesn't know anything about it*. But this is a point that I, the Professor, understand, my friends, or ought to, certainly better than you do. The next argument you will all appreciate.

I proceed, therefore, to explain the self-adjusting mechanism of Phrenology, which is *very similar* to that of the pseudosciences. An example will show it most conveniently.

A— is a notorious thief. Messrs. Bumpus and Crane examine him and find a good-sized organ of Acquisitiveness. Positive fact for Phrenology. Casts and drawings of A— are multiplied, and the bump *does not lose* in the act of copying—I did not say it gained.—What do you look for so? (to the boarders).

Presently B— turns up, a bigger thief than A—. But B— has no bump at all over Acquisitiveness. Negative fact; goes against Phrenology. Not a bit of it. Don't you see how small Conscientiousness is? *That's* the reason B— stole.

And then comes C—, ten times as much a thief as either A— or B—; used to steal before he was weaned, and would pick one of his own pockets and put its contents in another, if he could find no other way of committing petty larceny. Unfortunately C— has a *hollow*, instead of a bump, over Acquisitiveness. Ah! but just look and see what a bump of Alimentive-

ness! Did not C—— buy nuts and gingerbread, when a boy, with the money he stole? Of course you see why he is a thief, and how his example confirms our noble science.

At last comes along a case which is apparently a *settler*, for there is a little brain with vast and varied powers—a case like that of Byron, for instance. Then comes out the grand reserve-reason which covers everything and renders it simply impossible ever to corner a phrenologist. “It is not the size alone, but the *quality* of an organ, which determines its degree of power.”

Oh! oh! I see. The argument may be briefly stated thus by the phrenologist: “Heads I win, tails you lose.” Well, that’s convenient. It must be confessed that Phrenology has a certain resemblance to the pseudosciences. I did not say it was a pseudoscience.

I have often met persons who have been altogether struck up and amazed at the accuracy with which some wandering Professor of Phrenology had read their characters written upon their skulls. Of course, the Professor acquires his information solely through his cranial inspections and manipulations. What are you laughing at? (to the boarders). But let us just *suppose*, for a moment, that a tolerably cunning fellow, who did not know or care anything about Phrenology, should open a shop and undertake to read off people’s characters at fifty cents or a dollar apiece. Let us see how well he could get along without the “organs.”

I will suppose myself to set up such a shop. I would invest one hundred dollars, more or less, in casts of brains, skulls, charts, and other matters that would make the most show for the money. That would do to begin with. I would then advertise myself as the celebrated Professor Brainey, or whatever name I might choose, and wait for my first customer—a middle-aged man. I look at him, ask him a question or two, so as to hear him talk. When I have got the hang of him, I ask him to sit down, and proceed to fumble his skull, dictating as follows:

SCALE FROM 1 TO 10

LIST OF FACULTIES FOR
CUSTOMER*Amativeness*, 7*Alimentiveness*, 8*Acquisitiveness*, 8*Approbativeness*, 7+*Self-esteem*, 6*Benevolence*, 9*Conscientiousness*, 8½*Mirthfulness*, 7*Ideality*, 9*Form, Size, Weight, Color,
Locality, Eventuality.
etc., etc.*PRIVATE NOTES FOR MY
PUPIL!*Each to be accompanied with a
wink.*

Most men love the conflicting sex, and all men love to be told they do.

Don't you see that he has burst off his lowest waistcoat button with feeding—hey?

Of course. A middle-aged Yankee.

Hat well brushed. Hair ditto. Mark the effect of that *plus* sign.

His face shows that.

That'll please him.

That fraction looks first rate.

Has laughed twice since he came in.

That sounds well.

4 to 6. Average everything that can't be guessed.

And so of other faculties

Of course, you know, that isn't the way the phrenologists do. They go only by the bumps. What do you keep laughing so for (to the boarders)? I only said that is the way *I* should practise "Phrenology" for a living.

OLIVER WENDELL HOLMES.

AUGUST 30

EVE

EVE, with her basket, was
Deep in the bells and grass,
Wading in bells and grass
Up to her knees,
Picking a dish of sweet
Berries and plums to eat,
Down in the bells and grass
Under the trees.

Mute as a mouse in a
Corner the cobra lay,
Curled round a bough of the
Cinnamon tall
Now to get even and
Humble proud heaven and
Now was the moment or
Never at all.

“Eva!” Each syllable
Light as a flower fell,
“Eva!” he whispered the
Wondering maid,
Soft as a bubble sung
Out of a linnet’s lung,
Soft and most silverly
“Eva!” he said.

Picture that orchard sprite,
Eve, with her body white,
Supple and smooth to her
Slim finger tips,
Wondering, listening,
Listening, wondering,
Eve with a berry
Half-way to her lips.

Oh had our simple Eve
Seen through the make-believe!
Had she but known the
Pretender he was!
Out of the boughs he came,
Whispering still her name,
Tumbling in twenty rings
Into the grass.

Here was the strangest pair
In the world anywhere,
Eve in the bells and grass
Kneeling, and he
Telling his story low . . .
Singing birds saw them go
Down the dark path to
The Blasphemous Tree.

Oh what a clatter when
Titmouse and Jenny Wren
Saw him successful and
Taking his leave!

How the birds rated him,
 How they all hated him!
 How they all pitied
 Poor motherless Eve!

Picture her crying
 Outside in the lane,
 Eve, with no dish of sweet
 Berries and plums to eat,
 Haunting the gate of the
 Orchard in vain . . .
 Picture the lewd delight
 Under the hill to-night—
 “Eva!” the toast goes round,
 “Eva!” again.

RALPH HODGSON.

JEZEBEL*

WE KNOW she lives upon that thorny hill,
 We see her lights and watch her chimneys
 spark—

But her we have not seen. The old wives say,
 Remembering when she came, her ways were dark,
 And that her only name is Jezebel.
 One gray idiot tells his tale of love,
 Mixing her beauty with the stars of May.

Perhaps we idly wonder if she wore
 A flower in her hair, or if the beat
 Of her small heels upon the sidewalk stone
 Was heard through our lamplit street;

*By permission of the author.

Or why it was she went away to live,
With all her perfumed satin and her lace,
In that wind-beaten, far-off place, alone.

We never wonder more of Jezebel.
We have our work to do and God is hard.
Serving the wheels or guiding straight the plow
Leaves little thought of frankincense and nard.
Yet, she is like deep waters of the Spring
Running along our minds; down at the roots
The miracle that makes the April bough.

No man goes near that house above the town.
No man has seen her shadow on the blind
Though through the night, till dawn, the tallow
drips.

But, sometimes, when the chains of duty bind,
Because we reach too eagerly for Heaven,
Sometimes, like little bells within our sleep,
It seems we hear the music of her lips.

Then we have left what we most dearly love,
And, momentary lords of Heaven and Hell,
We have gone up through briars and the night,
And seen the secret face of Jezebel.
There, in that still confessional where she waits,
We all have had the blessing of her breast,
As over us she leaned to blow the light.

Up in that room above our godly town,
We have denied the vows we bleed to keep,
We have torn off the lying masks we wear,
And sown without the fear that we must reap.

The young, the pious, and the old alike
Have been glad penitents upon her heart—
She has absolved us by her kisses there.

She has forgiven us and let us go,
And we have wakened in our homes again,
To hear the breathing of an earthly bride,
To watch the real world blooming on the pane.
The field, the wheel, the desk have called once
more,
And we have stooped to pick the slender threads,
By which we weave the patterns of our pride.

That day, we do not bargain with the sun,
To curb our pride because one angel fell—
We are the wilful brotherhood who sing!
We bend, without a thought of Jezebel,
Above our work, no longer do we drudge;
We are, awhile, like happy, armored men
God's searching whip of anger cannot sting!

SCUDDER MIDDLETON.

FRANCESCA DA RIMINI

THUS I descended out of the first circle
 Down to the second, that less space
 begirds,
 And so much greater dole, that goads to wail-
 ing.
There standeth Minos horribly, and snarls;
 Examines the transgressions at the entrance;
 Judges, and sends according as he girds him.
I say, that when the spirit evil-born

Cometh before him, wholly it confesses;
And this discriminator of transgressions
Seeth what place in Hell is meet for it;
Girds himself with his tail as many times
As grades he wishes it should be thrust down.
Always before him many of them stand;
They go by turns each one unto the judgment;
They speak, and hear, and then are downward
hurled.

"O thou, that to this dolorous hostelry
Comest," said Minos to me, when he saw me,
Leaving the practice of so great an office,
"Look how thou enterest, and in whom thou
trustest;
Let not the portal's amplitude deceive thee."
And unto him my Guide: "Why criest thou
too?

Do not impede his journey fate-ordained;
It is so willed there where is power to do
That which is willed; and ask no further ques-
tion."

And now begin the dolesome notes to grow
Audible unto me; now am I come
There where much lamentation strikes upon
me.

I came into a place mute of all light,
Which bellows as the sea does in a tempest,
If by opposing winds 'tis combated.
The infernal hurricane that never rests
Hurtles the spirits onward in its rapine;
Whirling them round, and smiting, it molests
them.

When they arrive before the precipice,
There are the shrieks, the plaints, and the laments,
There they blaspheme the puissance divine,
I understood that unto such a torment
The carnal malefactors were condemned,
Who reason subjugate to appetite.

And as the wings of starlings bear them on
In the cold season in large band and full,
So doth that blast the spirits maledict;
It hither, thither, downward, upward, drives them;
No hope doth comfort them for evermore,
Not of repose, but even of lesser pain.

And as the cranes go chanting forth their lays,
Making in air a long line of themselves,
So saw I coming, uttering lamentations,
Shadows borne onward by the aforesaid stress.
Whereupon said I: "Master, who are those
People, whom the black air so castigates?"

"The first of those, of whom intelligence
Thou fain wouldest have," then said he unto
me,
"The empress was of many languages.
To sensual vices she was so abandoned,
That lustful she made licit in her law,
To remove the blame to which she had been
led.

She is Semiramis, of whom we read
That she succeeded Ninus, and was his spouse;
She held the land which now the Sultan rules.
The next is she who killed herself for love,
And broke faith with the ashes of Sichæus;

Then Cleopatra the voluptuous.”
Helen I saw, for whom so many ruthless
Seasons revolved; and saw the great Achilles,
Who at the last hour combated with Love.
Paris I saw, Tristan; and more than a thousand
Shades did he name and point out with his
finger,
Whom Love had separated from our life.
After that I had listened to my Teacher,
Naming the dames of old and cavaliers,
Pity prevailed, and I was nigh bewildered.
And I began: “O Poet, willingly
Speak would I to those two, who go together,
And seem upon the wind to be so light.”
And he to me: “Thou’lt mark, when they shall be
Nearer to us; and then do thou implore them
By love which leadeth them, and they will
come.”
Soon as the wind in our direction sways them,
My voice uplift I: “O ye weary souls!
Come speak to us, if no one interdicts it.”
As turtle-doves, called onward by desire,
With open and steady wings to the sweet nest
Fly through the air by their volition borne,
So came they from the band where Dido is,
Approaching us athwart the air malign,
So strong was the affectionate appeal.
“O living creature gracious and benignant,
Who visiting goest through the purple air
Us, who have stained the world incarnadine,
If were the King of the Universe our friend,
We would pray unto him to give thee peace,

Since thou hast pity on our woe perverse.
Of what it pleases thee to hear and speak,
That will we hear, and we will speak to you,
While silent is the wind, as it is now.

Sitteth the city, wherein I was born,
Upon the sea-shore where the Po descends
To rest in peace with all his retinue.

Love, that on gentle heart doth swiftly seize,
Seized this man for the person beautiful
That was ta'en from me, and still the mode
offends me.

Love, that exempts no one beloved from loving,
Seized me with pleasure of this man so
strongly,
That, as thou seest, it doth not yet desert me;

Love has conducted us unto one death;
Caīna waiteth him who quenched our life!"
These words were borne along from them to
us.

As soon as I had heard those souls tormented,
I bowed my face, and so long held it down
Until the Poet said to me: "What thinkest?"

When I made answer, I began: "Alas!
How many pleasant thoughts, how much
desire,
Conducted these unto the dolorous pass!"

Then unto them I turned me, and I spake,
And I began: "Thine agonies, Francesca,
Sad and compassionate to weeping make me.
But tell me, at the time of those sweet sighs,
By what and in what manner Love conceded,
That you should know your dubious desires?"

And she to me: "There is no greater sorrow
 Than to be mindful of the happy time
 In misery, and that thy Teacher knows.
 But, if to recognise the earliest root
 Of love in us thou hast so great desire,
 I will do even as he who weeps and speaks.
 One day we reading were for our delight
 Of Launcelot, how Love did him enthral.
 Alone we were and without any fear.
 Full many a time our eyes together drew
 That reading, and drove the colour from our
 faces;
 But one point only was it that o'ercame us.
 When as we read of the much-longed-for smile
 Being by such a noble lover kissed,
 This one, who ne'er from me shall be divided,
 Kissed me upon the mouth all palpitating.
 Galeotto was the book and he who wrote it.
 That day no farther did we read therein."
 And all the while one spirit uttered this,
 The other one did weep so, that, for pity,
 I swooned away as if I had been dying,
 And fell, even as a dead body falls.

DANTE ALIGHIERI.

DAY was departing, and the embrowned air
 Released the animals that are on earth
 From their fatigues; and I the only one
 Made myself ready to sustain the war,
 Both of the way and likewise of the woe,

Which memory that errs not shall retrace.
O Muses, O high genius, now assist me!
O memory, that didst write down what I saw,
Here thy nobility shall be manifest!
And I began: "Poet,¹ who guidest me,
 Regard my manhood, if it be sufficient,
 Ere to the arduous pass thou dost confide me.
Thou sayest, that of Silvius the parent,
 While yet corruptible, unto the world
 Immortal went, and was there bodily.
But if the adversary of all evil
 Was courteous, thinking of the high effect
 That issue would from him, and who, and
 what,
To men of intellect unmeet it seems not;
 For he was of great Rome, and of her empire
 In the empyreal heaven as father chosen;
The which and what, wishing to speak the truth,
 Were established as the holy place, wherein
 Sits the successor of the greatest Peter.
Upon this journey, whence thou givest him vaunt,
 Things did he hear, which the occasion were
 Both of his victory and the papal mantle.
Thither went afterwards the Chosen Vessel,
 To bring back comfort thence unto that Faith,
 Which of salvation's way is the beginning.
But I, why thither come, or who concedes it?
 I not Æneas am, I am not Paul,
 Nor I, nor others, think me worthy of it.
Therefore, if I resign myself to come,
 I fear the coming may be ill-advised;

¹Virgil, who was Dante's guide through Inferno.

Thou'rt wise, and knowest better than I
speak."

And as he is, who unwills what he willed,
And by new thoughts doth his intention
change,

So that from his design he quite withdraws,
Such I became, upon that dark hillside,
Because, in thinking, I consumed the emprise,
Which was so very prompt in the beginning.

"If I have well thy language understood,"
Replied that shade of the Magnanimous,
"Thy soul attainted is with cowardice,
Which many times a man encumbers so,

It turns him back from honoured enterprise,
As false sight doth a beast, when he is shy.

That thou mayst free thee from this apprehension,
I'll tell thee why I came, and what I heard
At the first moment when I grieved for thee.

Among those was I who are in suspense,
And a fair, saintly Lady called to me
In such wise, I besought her to command me.

Her eyes where shining brighter than the Star;
And she began to say, gentle and low,
With voice angelical, in her own language:

'O spirit courteous of Mantua,
Of whom the fame still in the world endures,
And shall endure, long-lasting as the world;
A friend of mine, and not the friend of fortune,
Upon the desert slope is so impeded
Upon his way, that he has turned through
terror,

And may, I fear, already be so lost,

That I too late have risen to his succour,
From that which I have heard of him in
Heaven.

Bestir thee now, and with thy speech ornate,
And with what needful is for his release,
Assist him so, that I may be consoled.

Beatrice am I, who do bid thee go;
I come from there, where I would fain return;
Love moved me, which compelleth me to
speak.

When I shall be in presence of my Lord,
Full often will I praise thee unto him.'

Then paused she, and thereafter I began:
'O Lady of virtue, thou alone through whom
The human race exceedeth all contained
Within the heaven that has the lesser circles,
So grateful unto me is thy commandment,

To obey, if 'twere already done, were late;
No farther need'st thou ope to me thy wish.

But the cause tell me why thou dost not shun
The here descending down into this centre,
From the vast place thou burnest to return to.'

'Since thou wouldest fain so inwardly discern,
Briefly will I relate,' she answered me,
'Why I am not afraid to enter here.

Of those things only should one be afraid
Which have the power of doing others harm;
Of the rest, no; because they are not fearful.

God in his mercy such created me
That misery of yours attains me not,
Nor any flame assails me of this burning.

A gentle Lady is in Heaven, who grieves

At this impediment, to which I send thee,
So that stern judgment there above is broken.
In her entreaty she besought Lucia,
And said, "Thy faithful one now stands in
need
Of thee, and unto thee I recommend him."
Lucia, foe of all that cruel is,
Hastened away, and came unto the place
Where I was sitting with the ancient Rachel.
"Beatrice," said she, "the true praise of God,
Why succourest thou not him, who loved thee
so,
For thee he issued from the vulgar herd?
Dost thou not hear the pity of his plaint?
Dost thou not see the death that combats him
Beside that flood, where ocean has no vaunt?"
Never were persons in the world so swift
To work their weal and to escape their woe,
As I, after such words as these were uttered,
Came hither downward from my blessed seat,
Confiding in thy dignified discourse,
Which honours thee, and those who've lis-
tened to it.'
After she thus had spoken unto me,
Weeping, her shining eyes she turned away;
Whereby she made me swifter in my coming;
And unto thee I came, as she desired;
I have delivered thee from that wild beast,
Which barred the beautiful mountain's short
ascent.
What is it, then? Why, why dost thou delay?
Why is such baseness bedded in thy heart?

Daring and hardihood why hast thou not,
 Seeing that three such Ladies benedight
 Are caring for thee in the court of Heaven,
 And so much good my speech doth promise
 thee?"

Even as the flowerets, by nocturnal chill,
 Bowed down and closed, when the sun whitens
 them,
 Uplift themselves all open on their stems;
 Such I became with my exhausted strength,
 And such good courage to my heart there
 coursed,
 That I began, like an intrepid person:
 "O she compassionate, who succoured me,
 And courteous thou, who hast obeyed so soon
 The words of truth which she addressed to
 thee!"

Thou hast my heart so with desire disposed
 To the adventure, with these words of thine,
 That to my first intent I have returned.

Now go, for one sole will is in us both,
 Thou Leader, and thou Lord, and Master
 thou."

Thus said I to him; and when he had moved,
 I entered on the deep and savage way.

DANTE ALIGHIERI.

LA BELLE DAME SANS MERCI

O WHAT can ail thee, knight-at-arms,
 Alone and palely loitering?
 The sedge has wither'd from the lake,
 And no birds sing.

O what can ail thee, knight-at-arms!
So haggard and so woe-begone?
The squirrel's granary is full,
And the harvest's done.

I see a lily on thy brow
With anguish moist and fever dew,
And on thy cheeks a fading rose
Fast withereth too.

I met a lady in the meads,
Full beautiful—a faery's child,
Her hair was long, her foot was light,
And her eyes were wild.

I made a garland for her head,
And bracelets too, and fragrant zone;
She look'd at me as she did love,
And made sweet moan.

I set her on my pacing steed,
And nothing else saw all day long.
For sidelong would she bend, and sing
A faery song.

She found me roots of relish sweet,
And honey wild, and manna dew,
And sure in language strange she said—
“I love thee true.”

She took me to her elfin grot,
And there she wept, and sigh'd full sore,
And there I shut her wild, wild eyes
With kisses four.

And there she lulled me asleep,
And there I dream'd—Ah! woe betide
The latest dream I ever dream'd
On the cold hill's side.

I saw pale kings and princes too,
Pale warriors, death-pale were they all;
They cried—“La Belle Dame sans Merci
Hath thee in thrall!”

I saw their starv'd lips in the gloam,
With horrid warning gaped wide,
And I awoke and found me here,
On the cold hill's side.

And this is why I sojourn here,
Alone and palely loitering,
Though the sedge is wither'd from the lake
And no birds sing.

JOHN KEATS.

THE BALLAD OF DEAD LADIES

TELL me now in what hidden way is
Lady Flora, the lovely Roman?
Where's Hipparchia, and where is Thais,
Neither of them the fairer woman?
Where is Echo, beheld of no man,
Only heard on river and mere,—
She whose beauty was more than human? . . .
But where are the snows of yester-year?

Where's Héloise, the learned nun,
For whose sake Abeillard, I ween,
Lost manhood and put priesthood on?
(From love he won such dule and teen!)
And where, I pray you, is the Queen
Who will that Buridan should steer
Sewed in a sack's mouth down the Seine? . . .
But where are the snows of yester-year?

White Queen Blanche, like a queen of lilies,
With a voice like any mermaiden—
Bertha Broadfoot, Beatrice, Alice,
And Ermengarde the lady of Maine,—
And that good Joan whom Englishmen
At Rouen doomed and burned her there,—
Mother of God, where are they then? . . .
But where are the snows of yester-year?

Nay, never ask this week, fair lord,
Where they are gone, nor yet this year,
Except with this for an overword—
But where are the snows of yester-year?

FRANÇOIS VILLON.

(Translated by Dante Gabriel Rossetti.)

AUGUST 31

(John Bunyan, died August 31, 1688)

THE PILGRIM'S PROGRESS

THEN I saw in my dream that, on the morrow he got up to go forward, but they desired him to stay till the next day also; and then, said they we will, if the day be clear, show you the Delectable Mountains, which, they said, would yet further add to his comfort, because they were nearer the desired haven than the place where at present he was; so he consented and stayed. When the morning was up, they had him to the top of the house, and bid him look south; so he did; and, behold, at a great distance, he saw a most pleasant mountainous country, beautified with woods, vineyards, fruits of all sorts, flowers also, with springs and fountains, very delectable to behold.¹ Then he asked the name of the country. They said it was Emmanuel's Land; and it is as common, said they, as this hill is, to and for all the pilgrims. And when thou comest thence from there, said they, thou mayest see to the gate of the Celestial City, as the shepherds that live there will make appear.

Now he bethought himself of setting forward.

¹ Isa. xxxiii, 16, 17.

and they were willing he should. But first, said they, let us go again into the armory. So they did; and when they came there, they harnessed him from head to foot with what was of proof, lest, perhaps, he should meet with assaults in the way. He being, therefore, thus accoutered, walketh out with his friends to the gate, and there he asked the porter if he saw any pilgrims pass by. Then the porter answered, Yes.

CHR. Pray, did you know him? said he.

POR. I asked him his name, and he told me it was Faithful.

CHR. Oh, said Christian, I know him; he is my townsman, my near neighbor; he comes from the place where I was born. How far do you think he may be before?

POR. He has got by this time below the hill.

CHR. Well, said Christian, good Porter, the Lord be with thee, and add to all thy blessings much increase, for the kindness that thou hast showed to me.

Then he began to go forward; but Discretion, Piety, Charity and Prudence would accompany him down to the foot of the hill. So they went on together, reiterating their former discourses, till they came to go down the hill. Then said Christian, As it was difficult coming up, so, so far as I can see, it is dangerous going down. Yes, said Prudence, so it is; for it is a hard matter for a man to go down into the Valley of Humiliation, as thou art now, and to catch no slip by the way; therefore, said they, are we come out to ac-

company thee down the hill. So he began to go down, but very warily; yet he caught a slip or two.

Then I saw in my dream that these good companions, when Christian was gone to the bottom of the hill, gave him a loaf of bread, a bottle of wine, and a cluster of raisins; and then he went on his way.

But now, in this Valley of Humiliation, poor Christian was hard put to it; for he had gone but a little way, before he espied a foul fiend coming over the field to meet him; his name is Apollyon. Then did Christian begin to be afraid, and to cast in his mind whether to go back or to stand his ground. But he considered again that he had no armor for his back; and therefore thought that to turn the back to him might give him the greater advantage with ease to pierce him with his darts. Therefore he resolved to venture and stand his ground; for, thought he, had I no more in mine eye than the saving of my life, it would be the best way to stand.

So he went on and Apollyon met him. Now the monster was hideous to behold; he was clothed with scales like a fish (and they are his pride), he had wings like a dragon, feet like a bear, and out of his belly came fire and smoke, and his mouth was as the mouth of a lion. When he was come up to Christian, he beheld him with a disdainful countenance, and thus began to question with him.

APOL. Whence came you? and whither are you bound?

CHR. I am come from the City of Destruction, which is the place of all evil, and am going to the City of Zion.

APOL. By this I perceive thou art one of my subjects, for all that country is mine, and I am the prince and god of it. How is it, then, that thou hast run away from thy king? Were it not that I hope thou mayest do me more service, I would strike thee now, at one blow, to the ground.

CHR. I was born, indeed, in your dominions, but your service was hard, and your wages such as a man could not live on, "for the wages of sin is death," therefore, when I was come to years, I did as other considerate persons do, look out, if, perhaps, I might mend myself.

APOL. There is no prince that will thus lightly lose his subjects, neither will I as yet lose thee; but since thou complainest of thy service and wages, be content to go back: what our country will afford, I do here promise to give thee.

CHR. But I have let myself to another, even to the King of princes; and how can I, with fairness, go back with thee?

APOL. Thou hast done in this, according to the proverb, "Changed a bad for a worse;" but it is ordinary for those that have professed themselves his servants, after a while to give him the slip, and return again to me. Do thou so too, and all shall be well.

CHR. I have given him my faith, and sworn my allegiance to him; how, then, can I go back from this, and not be hanged as a traitor?

APOL. Thou didst the same to me, and yet I am willing to pass by all, if now thou wilt yet turn again and go back.

CHR. What I promise thee was in my nonage; and beside, I count the Prince under whose banner now I stand is able to absolve me; yea, and to pardon also what I did as to my compliance with thee; and, beside, O thou destroying Apollyon! to speak truth, I like his service, his wages, his servants, his government, his company and country better than thine; and, therefore, leave off to persuade me further; I am his servant, and I will follow him.

APOL. Consider, again, when thou art in cool blood, what thou art like to meet with in the way that thou goest. Thou knowest that, for the most part, his servants come to an ill end, because they are transgressors against me and my ways. How many of them have been put to shameful deaths; and, beside, thou countest his service better than mine, whereas he never came yet from the place where he is to deliver any that served him out of their hands; but, as for me, how many times, as all the world very well knows, have I delivered, either by power or fraud, those that have faithfully served me, from him and his, though taken by them; and so I will deliver thee.

CHR. His forbearing at present to deliver them is on purpose to try their love, whether they will cleave to him to the end; and as for the ill end thou sayest they come to, that is most glorious in their

account; for, for the present deliverance, they do not much expect it, for they stay for their glory, and then they shall have it, when their Prince comes in his and the glory of the angels.

APOL. Thou hast already been unfaithful in thy service to him; and how dost thou think to receive wages of him?

CHR. Wherein, O Apollyon! have I been unfaithful to him?

APOL. Thou didst faint at first setting out, when thou wast almost choked in the Gulf of Despond; thou didst attempt wrong ways to be rid of thy burden, whereas thou shouldest have stayed till thy Prince had taken it off; thou didst sinfully sleep and lose thy choice thing; thou wast, also, almost persuaded to go back, at the sight of the lions; and when thou talkest of thy journey, and of what thou hast heard and seen thou art inwardly desirous of vainglory in all that thou sayest or doest.

CHR. All this is true, and much more which thou has left out; but the Prince whom I serve and honor is merciful, and ready to forgive; but, besides, these infirmities possessed me in thy country, for there I sucked them in; and I have groaned under them, been sorry for them, and have obtained pardon of my Prince.

APOL. Then Apollyon broke out into a grievous rage, saying, I am an enemy to this Prince; I hate his person, his laws, and people; I am come out on purpose to withstand thee.

CHR. Apollyon, beware what you do; for I am in the king's highway, the way of holiness; therefore take heed to yourself.

APOL. Then Apollyon straddled quite over the whole breadth of the way, and said, I am void of fear in this matter; prepare thyself to die; for I swear by my infernal den, that thou shalt go no further; here will I spill thy soul.

And with that he threw a flaming dart at his breast; but Christian had a shield in his hand, with which he caught it, and so prevented the danger of that.

Then did Christian draw, for he saw it was time to bestir him; and Apollyon as fast made at him, throwing darts as thick as hail; by the which, notwithstanding all that Christian could do to avoid it, Apollyon wounded him in his head, his hand and his foot. This made Christian give a little back; Apollyon therefore followed his work amain, and Christian again took courage, and resisted as manfully as he could. This sore combat lasted for above half a day, even till Christian was almost quite spent; for you must know that Christian, by reason of his wounds, must needs grow weaker and weaker.

Then Apollyon, espying his opportunity, began to gather up close to Christian, and wrestling with him, gave him a dreadful fall; and with that Christian's sword flew out of his hand. Then said Apollyon, I am sure of thee now. And with that he had almost pressed him to death, so that Christian began to despair of life: but as God

would have it, while Apollyon was fetching of his last blow, thereby to make a full end of this good man, Christian nimbly stretched out his hand for his sword, and caught it, saying, "Rejoice not against me, O mine enemy: when I fall I shall rise,"¹ and with that gave him a deadly thrust, which made him give back, as one that had received his mortal wound. Christian perceiving that, made at him again, saying, "Nay, in all these things we are more than conquerors through him that loved us."² And with that Apollyon spread forth his dragon's wings, and sped him away, that Christian for a season saw him no more.³

. . . Then I saw in my dream, that when they were got out of the wilderness, they presently saw a town before them, and the name of that town is Vanity; and at the town there is a fair kept, called Vanity Fair: it is kept all the year long; it beareth the name of Vanity Fair because the town where it is kept is lighter than vanity; and also because all that is there sold, or that cometh thither, is vanity. As is the saying of the wise, "all that cometh *is* vanity."⁴

This fair is no new erected business, but a thing of ancient standing; I will show you the original of it.

Almost five thousand years agone, there were pilgrims walking to the Celestial City, as these two

¹Micah vii. 8; 2 Cor. xii 9.

²Rom. viii. 37.

³James iv. 7.

⁴Eccles, i.; ii. 11, 17; xi. 8; Isa. v. 18.

honest persons are: and Beelzebub, Apollyon and Legion, with their companions, perceiving by the path that the pilgrims made, that their way to the city lay through this town of Vanity, they contrived here to set up a fair, a fair wherein should be sold all sorts of vanity, and that it should last all the year long; therefore at this fair are all such merchandise sold, as houses, lands, trades, places, honors, preferments, titles, countries, kingdoms, lusts, pleasures and delights of all sorts, as harlots, bawds, wives, husbands, children, masters, servants, lives, blood, bodies, souls, silver, gold, pearls, precious stones, and what not.

And, moreover, at this fair there is at all times to be seen juggling, cheats, games, plays, fools, apes, knaves, and rogues, and that of every kind.

Here are to be seen, too, and that for nothing, thefts, murders, adulteries, false-swearers, and that of a blood-red color.

And as in other fairs of less moment, there are the several rows and streets, under their proper names, where such and such wares are vended; so here likewise you have the proper places, rows, streets (viz., countries and kingdoms), where the wares of this fair are soonest to be found. Here is the Britain Row, the French Row, the Italian Row, the Spanish Row, the German Row, where several sorts of vanities are to be sold. But, as in other fairs, some one commodity as is the chief of all the fair, so the ware of Rome and her merchandise is greatly promoted in this fair; only

our English nation, with some others, have taken a dislike therat.

Now, as I said, the way to the Celestial City lies just through this town where this lusty fair is kept; and he that will go to the City, and yet not go through this town, must needs "go out of the world."¹ The Prince of princes himself, when here, went through this town to his own country, and that upon a fair-day, too; yea, and as I think, it was Beelzebub, the chief lord of this fair, that invited him to buy of his vanities; yea, would have made him lord of the fair, would he but have done him reverence as he went through the town.² Yea, because he was such a person of honor, Beelzebub had him from street to street, and showed him all the kingdoms of the world in a little time³ that ne might, if possible, allure the Blessed One to cheapen and buy some of his vanities; but he had no mind to the merchandise, and therefore left the town without laying out so much as one farthing upon these vanities. This fair, therefore, is an ancient thing, of long standing, and a very great fair. Now, these pilgrims, as I said, must needs go through this fair. Well, so they did: but, behold, even as they entered into the fair, all the people in the fair were moved, and the town itself, as it were, in a hubbub about them; and that for several reasons! for—

¹1Cor. v. 10.

²Matt. iv. 8; Luke iv. 5-8.

³1 Cor. i. 8; iv 9.

First, The pilgrims were clothed with such kind of raiment as was diverse from the raiment of any that traded in that fair. The people, therefore, of the fair, made a great gazing upon them: some said they were fools, some they were bedlams, and some they are outlandish men.¹

Secondly, And as they wondered at their apparel, so they did likewise at their speech; for few could understand what they said; they naturally spoke the language of Canaan, but they that kept the fair were the men of this world; so that, from one end of the fair to the other, they seemed barbarians each to the other.²

Thirdly, But that which did not a little amuse the merchandisers was, that these pilgrims set very light by all their wares; they cared not so much as to look upon them; and if they called upon them to buy, they would put their fingers to their ears, and cry, "Turn away mine eyes from beholding vanity," and look upward, signifying that their trade and traffic was in heaven.³

One chanced mockingly, beholding the carriage of the men, to say unto them, What will ye buy? But they, looking gravely upon him, answered, "We buy the truth."⁴ At that there was an occasion taken to despise the men the more; some mocking, some taunting, some speaking reproachfully, and some calling upon others to smite them.

¹Luke iv. 5.

²Cor. xi. 14.

³Psa. cxix. 37; Phil. lii. 19-21.

⁴Prov. xxiii. 23.

At last things came to a hubbub and great stir in the fair, insomuch that all order was confounded. Now was word presently brought to the great one of the fair, who quickly came down, and deputed some of his most trusty friends to take these men into examination, about whom the fair was almost overturned. So the men were brought to examination; and they that sat upon them, asked them whence they came, whither they went, and what they did there, in such an unusual garb? The men told them that they were pilgrims and strangers in the world, and that they were going to their own country, which was the heavenly Jerusalem,¹ and that they had given no occasion to the men of the town, nor yet to the merchandisers, thus to abuse them, and to let them in their journey, except it was for that, when one asked them what they would buy, they said they would buy the truth. But they that were appointed to examine them did not believe them to be any other than bedlams and mad, or else such as came to put all things into a confusion in the fair. Therefore they took them, and beat them, and besmeared with dirt, and then put into the cage, that they might be made a spectacle to all the men of the fair.

“Behold Vanity Fair! the Pilgrims there
Are chained and stoned beside;
Even so it was our Lord pass'd here,
And on Mount Calvary died.”

¹Heb. ix. 18-16.

There, therefore, they lay for some time, and were made the objects of any man's sport, or malice, or revenge, the great one of the fair laughing still at all that befell them. But the men being patient, and not rendering railing for railing, but contrariwise, blessing, and giving good words for bad, and kindness for injuries done, some men in the fair that were more observing, and less prejudiced than the rest, began to check and blame the baser sort for their continual abuses done by them to the men; they, therefore, in angry manner, let fly at them again, counting them as bad as the men in the cage, and telling them that they seemed confederates, and should be made partakers of their misfortunes. The other replied, that for aught they could see, the men were quiet and sober, and intended nobody any harm; and that there were many that traded in their fair that were more worthy to be put into the cage, yea, and pillory too, than were the men they had abused. Thus, after divers words had passed on both sides, the men behaving themselves all the while very wisely and soberly before them, they fell to some blows among themselves, and did harm one to another. Then were these two poor men brought before their examiners again, and there charged as being guilty of the late hub-bub that had been in the fair. So they beat them pitifully, and hanged irons upon them, and led them in chains up and down the fair, for an example and a terror to others, lest any should speak in their behalf, or join themselves unto them.

But Christian and Faithful behaved themselves yet more wisely, and received the ignominy and shame that was cast upon them, with so much meekness and patience that it won to their side, though but few in comparison of the rest, several of the men in the fair. This put the other party into greater rage, insomuch that they concluded the death of these two men. Wherefore they threatened that neither cage nor irons should serve their turn, but that they should die, for the abuse they had done, and for deluding the men of the fair.

Then were they remanded to the cage again, until further order should be taken with them. So they put them in, and made their feet fast in the stocks.

Here, therefore, they called again to mind what they had heard from their faithful friend Evangelist, and were the more confirmed in their way and sufferings by what he told them would happen to them. They also now comforted each other, that whose lot it was to suffer, even he should have the best of it; therefore each man secretly wished that he might have that preferment: but committing himself to the all-wise disposal of Him that ruleth all things, with much content, they abode in the condition in which they were until they should be otherwise disposed of.

Then a convenient time being appointed, they brought them forth to their trial in order to their condemnation. When the time was come, they were brought before their enemies and arraigned.

The Judge's name was Lord Hate-good. Their indictment was one and the same in substance, though somewhat varying in form, the contents whereof were these:

“That they were enemies to and disturbers of their trade; that they had made commotions and divisions in the town, and had won a party to their own most dangerous opinions, in contempt of the law of their prince.”

“Now, FAITHFUL, play the man, speak for thy God:

Fear not the wicked's malice, nor their rod:
Speak boldly, man, the truth is on thy side:
Die for it, and to Life in triumph ride.”

Then Faithful began to answer, that he had only set himself against that which hath set itself against Him that is higher than the highest. And, said he, as for disturbance, I make none, being myself a man of peace; the parties that were won to us, were won by beholding our truth and innocence, and they are only turned from the worse to the better. And as to the king you talk of, since he is Beelzebub, the enemy of our Lord, I defy him and all his angels.

Then proclamation was made, that they that had aught to say for their lord the king against the prisoner at the bar should forthwith appear and give in their evidence. So there came in three witnesses, to-wit, Envy, Superstition and Pick-thank. They were then asked if they knew the prisoner at the bar; and what they had to say for their lord the king against them.

Then stood forth Envy, and said to this effect: My Lord, I have known this man a long time, and will attest upon my oath before this honorable bench that he is——

JUDGE. Hold! Give him his oath. (So they swear him.) Then he said:

ENVY. My Lord, this man, notwithstanding his plausible name, is one of the vilest men in our country. He neither regardeth prince nor people, law nor custom; but doth all that he can to possess all men with certain of his disloyal notions, which he in the general calls principles of faith and holiness. And, in particular, I heard him once myself affirm that Christianity and the customs of our town of Vanity were diametrically opposite, and could not be reconciled. By which saying, my Lord, he doth at once not only condemn all our laudable doings, but us in the doing of them.

JUDGE. Then did the Judge say to him, Hast thou any more to say?

ENVY. My Lord, I could say much more, only I would not be tedious to the court. Yet, if need be, when the other gentlemen have given in their evidence, rather than anything shall be wanting that will dispatch him, I will enlarge my testimony against him. So he was bid to stand by.

Then they called Superstition, and bid him look upon the prisoner. They also asked, what he could say for their lord the king against him. Then they sware him: so he began.

SUP. My Lord, I have no great acquaintance with this man, nor do I desire to have further

knowledge of him; however, this I know, that he is a very pestilent fellow, from some discourse that, the other day, I had with him in this town; for then, talking with him, I heard him say, that our religion was nought, and such by which a man could by no means please God. Which saying of his, my Lord, your Lordship very well knows what necessarily thence will follow, to-wit, that we still do worship in vain, are yet in our sins, and finally shall be damned; and this is that which I have to say.

Then was Pickthank sworn, and bid say what he knew, in behalf of their lord the king, against the prisoner at the bar.

PICK. My Lord, and you gentlemen all, This fellow I have known of a long time, and have heard him speak things that ought not to be spoke; for he hath railed on our noble prince Beelzebub, and hath spoken contemptibly of his honorable friends, whose names are the Lord Old Man, the Lord Carnal Delight, the Lord Luxurious, the Lord Desire of Vain Glory, my old Lord Lechery, Sir Having Greedy, with all the rest of our nobility; and he hath said, moreover, That if all men were of his mind, if possible, there is not one of these noblemen, should have any longer a being in this town. Besides, he hath not been afraid to rail on you, my Lord, who are now appointed to be his judge, calling you an ungodly villain, with many other such like villifying terms, with which he hath bespattered most of the gentry of our town.

When this Pickthank had told his tale, the judge

directed his speech to the prisoner at the bar, saying, Thou runagate, heretic and traitor, hast thou heard what these honest gentlemen have witnessed against thee?

FAITH. May I speak a few words in my own defence?

JUDGE. Sirrah! Sirrah! thou deservest to live no longer, but to be slain immediately upon the place; yet, that all men may see our gentleness toward thee, let us hear what thou, vile runagate, hast to say.

FAITH. 1. I say, then, in answer to what Mr. Envy hath spoken, I never said aught but this, That what rule, or laws, or customs, or people, were flat against the Word of God, are diametrically opposite to Christianity. If I have said amiss in this, convince me of my error, and I am ready here before you to make my recantation.

2. As to the second, to-wit, Mr. Superstition, and his charge against me, I said only this, That in the worship of God there is required a Divine faith; but there can be no Divine faith without a Divine revelation of the will of God. Therefore, whatever is thrust into the worship of God that is not agreeable to Divine revelation, cannot be done but by a human faith, which faith will not be profitable to eternal life.

3. As to what Mr. Pickthank hath said I say (avoiding terms, as that I am said to rail, and the like), that the prince of this town, with all the rabblement, his attendants, by this gentleman named, are more fit for a being in hell, than in this

town and country: and so, the Lord have mercy upon me.

Then the judge called to the jury (who all this while stood by, to hear and observe): Gentlemen of the jury, you see this man about whom so great an uproar hath been made in this town. You have also heard what these worthy gentlemen have witnessed against him. Also you have heard his reply and confession. It lieth now in your breasts to hang him or save his life; but yet I think meet to instruct you into our law.

There was an act made in the days of Pharaoh the Great, servant to our prince, that lest those of a contrary religion should multiply and grow too strong for him, their males should be thrown into the river.¹ There was also an act made in the days of Nebuchadnezzar the Great, another of his servants, that whosoever would not fall down and worship his golden image, should be thrown into a fiery furnace.² There was also an act made in the days of Darius, that whoso, for some time, called upon any god but him, should be cast into the lions' den.³ Now the substance of these laws this rebel has broken, not only in thought (which is not to be borne), but also in word and deed; which must therefore needs be intolerable.

For that of Pharaoh, his law was made upon a supposition, to prevent mischief, no crime being yet apparent; but here is a crime apparent. For

¹Exod. i.

²Dan. iii. 6.

³Dan. vi. 7.

the second and third, you see he disputeth against our religion; and for the treason he hath confessed, he deserveth to die the death.

Then went the jury out, whose names were, Mr. Blindman, Mr. No-good, Mr. Malice, Mr. Love-lust, Mr. Live-loose, Mr. Heady, Mr. High-mind, Mr. Enmity, Mr. Liar, Mr. Cruelty, Mr. Hate-light, and Mr. Implacable, who every one gave in his private verdict against him among themselves, and afterward unanimously concluded to bring him in guilty before the judge. And first, among themselves, Mr. Blind-man, the foreman said, I see clearly that this man is a heretic. Then said Mr. No-good, Away with such a fellow from the earth. Ay, said Mr. Malice, for I hate the very looks of him. Then said Mr. Love-lust, I could never endure him. Nor I, said Mr. Live-loose, for he would always be condemning my way. Hang him, hang him, said Mr. Heady. A sorry scrub, said Mr. High-mind. My heart riseth against him, said Mr. Enmity. He is a rogue, said Mr. Liar. Hanging is too good for him, said Mr. Cruelty. Let us dispatch him out of the way, said Mr. Hate-light. Then said Mr. Implacable, Might I have all the world given me, I could not be reconciled to him, therefore, let us forthwith bring him in guilty of death. And so they did; therefore he was presently condemned to be had from the place where he was, to the place from whence he came, and there to be put to the most cruel death that could be invented.

They therefore brought him out to do with him

according to their law; and, first, they scourged him, then they buffeted him, then they lanced his flesh with knives; after that they stoned him with stones, then pricked him with their swords; and, last of all, they burned him to ashes at the stake. Thus came Faithful to his end.

Now I saw that there stood behind the multitude a chariot and a couple of horses, waiting for Faithful, who (so soon as his adversaries had dispatched him) was taken up into it, and straightway was carried up through the clouds, with sound of trumpets, the nearest way to the celestial gate.

“Brave FAITHFUL! bravely done in word and deed;
Judge, witnesses, and jury have, instead
Of overcoming thee, but shown their rage:
When they are dead, thou’lt live from age to
age.”

But as for Christian, he had some respite, and was remanded back to prison. So he there remained for a space; but He that overrules all things, having the power of their rage in His own hand, so wrought it about, that Christian for that time escaped them, and went his way; and as he went, he sang, saying—

“Well, Faithful, thou hast faithfully profest
Unto thy Lord; with whom thou shalt be blest,
When faithless ones, with all their vain delights,
Are crying out under their hellish plights:
Sing, Faithful sing, and let thy name survive;
For, though they killed thee, thou art yet alive.”

Now I saw in my dream that Christian went not forth alone, for there was one whose name was Hopeful (being made so by the beholding of Christian and Faithful in their words and behavior, in their sufferings at the fair), who joined himself unto him, and, entering into a brotherly covenant told him that he would be his companion. Thus, one died to bear testimony to the truth, and another rises out of his ashes, to be a companion with Christian in his pilgrimage.

They went then till they came to the Delectable Mountains, which mountains belong to the Lord of that hill of which we have spoken before: so they went up to the mountains, to behold the gardens and orchards; the vineyards and fountains of water; where also they drank and washed themselves, and did freely eat of the vineyards. Now there were on the tops of those mountains shepherds feeding their flocks, and they stood by the highway side. The Pilgrims therefore went to them, and leaning upon their staves (as is common with weary pilgrims, when they stand to talk with any by the way), they asked, Whose Delectable Mountains are those? And whose be the sheep that feed upon them?

“Mountains delectable they now ascend
Where shepherds be, which to them do commend
Alluring things, and things that cautious are
Pilgrims are steady kept by Faith and Fear.”

SHEP. These mountains are Emmanuel's Land, and they are within sight of his city; “and the

sheep also are his, and he laid down his life for them.”¹

CHR. Is this the way to the Celestial City?

SHEP. You are just in your way.

CHR. How far is it thither?

SHEP. Too far for any but those that shall get thither, indeed.

CHR. Is the way safe or dangerous?

SHEP. Safe for those for whom it is to be safe; “but the transgressors fall therein.”²

CHR. Is there, in this place, any relief for pilgrims that are weary and faint in the way?

SHEP. The Lord of these mountains hath given us a charge not to be “forgetful to entertain strangers,”³ therefore the good of the place is before you.

I saw also in my dream, that when the Shepherds perceived that they were wayfaring men, they also put questions to them, to which they made answer as in other places; as, Whence came you? and, How got you into the way? and, By what means have you so persevered therein? For but few of them that begin to come hither do show their face on these mountains. But when the Shepherds heard their answers, being pleased therewith, they looked very lovingly upon them, and said, Welcome to the Delectable Mountains.

The Shepherds, I say, whose names were Knowledge, Experience, Watchful, and Sincere, took

¹John x.

²Hos. xiv. 9.

³Heb. xiii. 2.

them by the hand, and had them to their tents, and made them partake of that which was ready at present. They said, moreover, We would that ye should stay here awhile, to be acquainted with us; and yet more to solace yourselves with the good of these Delectable Mountains. They then told them that they were content to stay; so they went to their rest that night, because it was very late.

Then I saw in my dream, that in the morning the Shepherds called up Christian and Hopeful to walk with them upon the mountains; so they went forth with them, and walked awhile, having a pleasant prospect on every side. Then said the Shepherds one to another, Shall we show these pilgrims some wonders? So when they had concluded to do it, they had them first to the top of a hill called Error, which was very steep on the furthest side, and bid them look down to the bottom. So Christian and Hopeful looked down, and saw at the bottom several men dashed all to pieces by a fall that they had from the top. Then said Christian, What meaneth this? The Shepherds answered, Have you not heard of them that were made to err, by hearkening to Hymeneus and Philetus, as concerning the faith of the resurrection of the body?¹ They answered, Yes. Then said the Shepherds, Those that you see lie dashed to pieces at the bottom of this mountain are they; and they have continued to this day unburied, as you see, for an example to others to

¹2 Tim. ii. 17, 18.

take heed how they clamber too high, or how they come too near the brink of this mountain.

Then I saw that they had them to the top of another mountain, and the name of that is Caution and bid them look afar off; which, when they did, they perceived, as they thought, several men walking up and down among the tombs that were there; and they perceived that the men were blind, because they stumbled sometimes upon the tombs, and because they could not get out from among them. Then said Christian, What means this?

The Shepherds then answered, Did you not see a little below these mountains a stile, that led into a meadow, on the left hand of this way? They answered, Yes. Then said the Shepherds, From that stile there goes a path that leads directly to Doubting Castle, which is kept by Giant Despair, and these, pointing among the tombs, came once on pilgrimage, as you do now, even till they came to that same stile; and because the right way was rough in that place, they chose to go out of it into that meadow, and there were taken by Giant Despair, and cast into Doubting Castle; where, after they had been a while kept in the dungeon, he at last did put out their eyes and led them among those tombs, where he has left them to wander to this very day, that the saying of the wise man might be fulfilled, "He that wandereth out of the way of understanding, shall remain in the congregation of the dead."¹ Then Christian and Hopeful looked upon one another, with tears

¹Prov. xxi. 16.

gushing out, but yet said nothing to the Shepherds.

Then I saw in my dream, that the Shepherds had them to another place, in a bottom, where was a door in the side of a hill, and they opened the door and bid them look in. They looked in, therefore, and saw that within it was very dark and smoky; they also thought that they heard there a rumbling noise as of fire, and a cry of some tormented, and that they smelt the scent of brimstone. Then said Christian, What means this? The Shepherds told them, This is a by-way to hell, a way that hypocrites go in at; namely, such as sell their birthright, with Esau; such as sell their master with Judas; such as blaspheme the gospel, with Alexander; and that lie and dissemble, with Ananias and Sapphira his wife. Then said Hopeful to the Shepherds, I perceive that these had on them, even every one, a show of pilgrimage, as we have now; had they not?

SHEP. Yes, and held it a long time, too.

HOPE. How far might they go on in pilgrimage in their day, since they notwithstanding were thus miserably cast away?

SHEP. Some further, and some not so far, as these mountains.

Then said the Pilgrims one to another, We have need to cry to the Strong for strength.

SHEP. Ay, and you will have need to use it, when you have it, too.

By this time the Pilgrims had a desire to go forward, and the Shepherds a desire they should; so they walked together toward the end of the

mountains. Then said the Shepherds one to another, Let us here show to the Pilgrims the gates of the Celestial City, if they have skill to look through our perspective glass. The Pilgrims then lovingly accepted the motion; so they had them to the top of a high hill, called Clear, and gave them their glass to look.

Then they essayed to look, but the remembrance of that last thing that the Shepherds had shown them made their hands shake; by means of which impediment they could not look steadily through the glass; yet they thought they saw something like the gate, and also some of the glory of the place. Then they went away, and sang this song—

“Thus by the Shepherds, secrets are reveal’d,
Which from all other men are kept conceal’d.
Come to the Shepherds, then, if you would see
Things deep, things hid, and that mysterious be.”

When they were about to depart, one of the Shepherds gave them a note of the way. Another of them bid them beware of the Flatterer. The third bid them take heed that they slept not upon the Enchanted Ground. And the fourth bid them God-speed. So I awoke from my dream.

JOHN BUNYAN.

RABBI BEN EZRA

GROW old along with me!
The best is yet to be,
The last of life, for which the first was made;

Our times are in his hand
Who saith, "A whole I planned,
Youth shows but half; trust God; see all, nor be
afraid!"

Not that, amassing flowers,
Youth sighed, "Which rose make ours,
Which lily leave and then as best recall?"

Not that, admiring stars,
It yearned, "Nor Jove, nor Mars;
Mine be some figured flame which blends, trans-
cends them all!"

Not for such hopes and fears
Annulling youth's brief years,
Do I remonstrate: folly wide the mark!
Rather I prize the doubt
Low kinds exist without,
Finished and finite clods, untroubled by a spark.

Poor vaunt of life indeed,
Were man but formed to feed
On joy, to solely seek and find a feast;
Such feasting ended, then
As sure an end to men;
Irks care the crop-full bird? Frets doubt the
maw-crammed beast?

Rejoice we are allied
To that which doth provide
And not partake, effect and not receive!
A spark disturbs our clod;
Nearer we hold of God
Who gives, than of his tribes that take, I must
believe.

Then, welcome each rebuff
That turns earth's smoothness rough,
Each sting that bids nor sit nor stand but go!
Be our joys three-parts pain!
Strive, and hold cheap the strain;
Learn, nor account the pang; dare, never grudge
the throe!

For thence,—a paradox
Which comforts while it mocks,—
Shall life succeed in that it seems to fail:
What I aspired to be,
And was not, comforts me:
A brute I might have been, but would not sink i'
the scale.

What is he but a brute
Whose flesh has soul to suit,
Whose spirit works lest arms and legs want play?
To man, propose this test—
Thy body at its best,
How far can that project thy soul on its lone way?

Yet gifts should prove their use:
I own the Past profuse
Of power each side, perfection every turn:
Eyes, ears took in their dole,
Brain treasured up the whole;
Should not the heart beat once “How good to
live and learn”?

Not once beat “Praise be thine!
I see the whole design,
I, who saw power, see now Love perfect too:
Perfect I call thy plan:
Thanks that I was a man!
Maker, remake, complete,—I trust what thou
shalt do!”

For pleasant is this flesh;
Our soul, in its rose-mesh
Pulled ever to the earth, still yearns for rest:
Would we some prize might hold
To match those manifold
Possessions of the brute,—gain most, as we did
best!

Let us not always say,
“Spite of this flesh to-day
I strove, made head, gained, ground upon the
whole!”
As the bird wings and sings,
Let us cry, “All good things
Are ours, nor soul helps flesh more, now, than flesh
helps soul!”

Therefore I summon age
To grant youth’s heritage,
Life’s struggle having so far reached its term:
Thence shall I pass, approved
A man, for aye removed
From the developed brute; a God though in the
germ.

And I shall thereupon
Take rest, ere I be gone
Once more on my adventure brave and new:
Fearless and unperplexed,
When I wage battle next,
What weapons to select, what armor to indue.

Youth ended, I shall try
My gain or loss thereby;
Leave the fire ashes, what survives is gold:
And I shall weigh the same,
Give life its praise or blame:
Young, all lay in dispute; I shall know, being old.

For note, when evening shuts,
A certain moment cuts
The deed off, calls the glory from the gray:
A whisper from the west
Shoots—"Add this to the rest,
Take it and try its worth: here dies another day."

So, still within this life,
Though lifted o'er its strife,
Let me discern, compare, pronounce at last,
"This rage was right i' the main,
That acquiescence vain:
The Future I may face now I have proved the
Past."

For more is not reserved
To man, with soul just nerved

To act to-morrow what he learns to-day:
Here, work enough to watch
The Master work, and catch
Hints of the proper craft, tricks of the tool's true
play.

As it was better, youth
Should strive, through acts uncouth,
Toward making, than repose on aught found
made:
So, better, age, exempt
From strife, should know, than tempt
Further. Thou waitedst age: wait death nor be
afraid!

Enough now, if the Right
And Good and Infinite
Be named here, as thou callest thy hand thine own,
With knowledge absolute,
Subject to no dispute
From fools that crowded youth, nor let thee feel
alone.

Be there, for once and all,
Severed great minds from small,
Announced to each his station in the Past!
Was I, the world arraigned,
Were they, my soul disdained,
Right? Let age speak the truth and give us peace
at last!

Now, who shall arbitrate?
Ten men love what I hate,
Shun what I follow, slight what I receive;
Ten, who in ears and eyes
Match me; we all surmise,
They this thing, and I that: whom shall my soul
believe?

Not on the vulgar mass
Called "work," must sentence pass,
Things done, that took the eye and had the price;
O'er which, from level stand,
The low world laid its hand,
Found straightway to its mind, could value in a
trice:

But all, the world's coarse thumb,
And finger failed to plumb,
So passed in making up the main account;
All instincts immature,
All purposes unsure,
That weighed not as his work, yet swelled the
man's amount:

Thoughts hardly to be packed
Into a narrow act,
Fancies that broke through language and escaped;
All I could never be,
All, men ignored in me,
This, I was worth to God, whose wheel the pitcher
shaped.

Ay, note that Potter's wheel,
That metaphor! and feel
Why time spins fast, why passive lies our clay,—
Thou, to whom fools propound,
When the wine makes its round,
“Since life fleets, all is change; the Past gone,
seize to-day!”

Fool! All that is, at all,
Lasts ever, past recall;
Earth changes, but thy soul and God stand sure:
What entered into thee,
That was, is, and shall be:
Time's wheel runs back or stops: Potter and clay
endure.

He fixed thee 'mid this dance
Of plastic circumstance,
This Present, thou, forsooth, would fain arrest:
Machinery just meant
To give thy soul its bent,
Try thee and turn thee forth, sufficiently impressed.

What though the earlier grooves,
Which ran the laughing loves
Around thy base, no longer pause and press?
What though, about thy rim,
Skull-things in order grim
Grow out, in graver mood, obey the sterner stress?

Look not thou down but up!
To uses of a cup,

The festal board, lamp's flash and trumpet's peal,
The new wine's foaming flow,
The Master's lips aglow!
Thou, heaven's consummate cup, what needst
thou with earth's wheel?

But I need, now as then,
Thee, God, who mouldest men;
And since, not even while the whirl was worst,
Did I—to the wheel of life
With shapes and colors rife,
Bound dizzily—mistake my end, to slake thy
thirst:

So, take and use thy work:
Amend what flaws may lurk,
What strain o' the stuff, what warpings past the
aim!
My times be in thy hand!
Perfect the cup as planned!
Let age approve of youth, and death complete
the same!

ROBERT BROWNING.

